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THE CONFLICT

~* A HEALTH MASQUE ~*

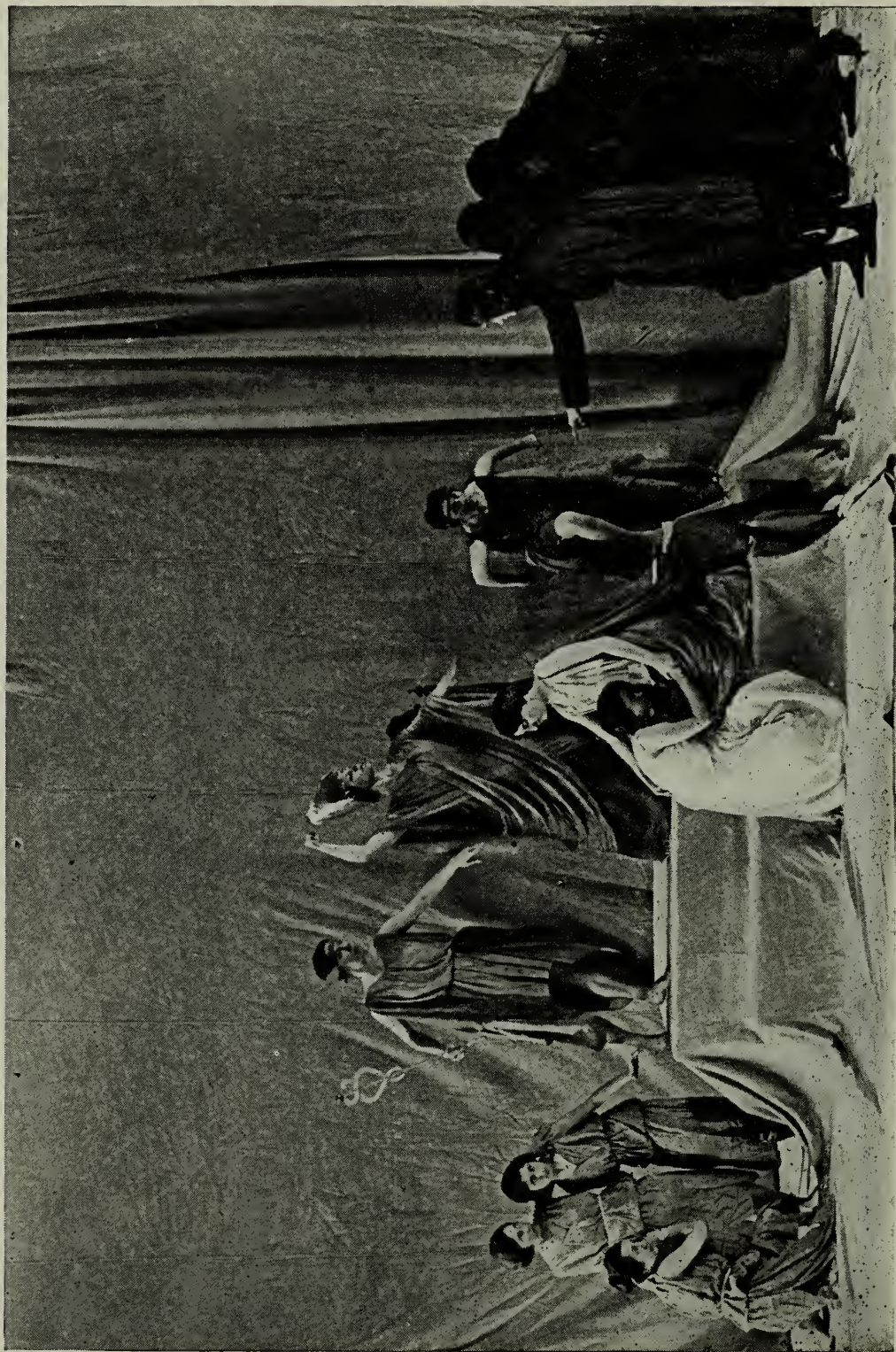
GERTRUDE K. COLBY

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THE DEFIANCE OF WISDOM

Frontispiece

Act III

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THE CONFLICT

A Health Masque in Pantomime

BY

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With an Introduction by

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THIS BOOK IS DEDICATED
TO
Miss Anna M. Thornton
WHOSE FIRST PRODUCTION OF
"THE CONFLICT"
HAS BEEN A HAPPY MEMORY
TO HER FRIENDS

“Dance—Symbolism—Drama:—THESE THREE!”

“The masque is a dramatic species occupying a middle place between a pageant and a play.”

JOHN ADDINGTON SYMONDS.

“While to the eye the masque should always be a moving decoration, and to the ear a pleasing harmony of sound, to both it should be essentially a human drama interpretive of the large meanings of that life which is its poetic theme.”

PERCY MACKAYE.

INTRODUCTION

EDUCATION in Dramatic Art with generous opportunity for dramatic expression as well as dramatic appreciation demands and deserves recognized place and practical provision in all educational programs.

Dramatic games and activities; including pantomime, dancing, pageantry, and festival, with appropriate use of music, costume, etc., should complement athletic games, in addition to other forms of self-expression, at all stages of education.

Dramatic expression is capable of contributions, to the physical, intellectual, emotional, social and moral life of the young, which are essential to the preparation that may be considered appropriate and adequate to human needs of the present day.

The service of Dramatic Art in the broadening program of Health Education is one of the most novel and interesting developments in the fields of art expression and of health culture.

"The Conflict," which forms the theme of this volume, provided one of the earliest and most significant illustrations of the correlation of dramatic art and health.

The experience of the writer on seeing the first presentation of "The Conflict" in 1913 was a memorable one. Art values seemed to have been considered and expressed in choice and quality of music, in color and design of costume, as well as in arrangement and adaptation of pantomime and dance with the rest of the movements utilized. Health ideas were expressed in graphic manner, through novel phases and with telling effect. And then the entire appeal to the mind, the emotions and the ethical sense was so effective that the impression given was that of a Morality Play with its artistic presentation, health message, joyous action, and ethical appeal.

Others may not have had quite this experience, but this opportunity is used to testify that the second dramatic presentation of

“The Conflict” in 1920 revived in the writer of this introduction all the forms of impression and satisfaction which had been experienced at the time of the first presentation.

Health is abundance and worthiness of life. In the spirit of such a concept of health, dramatic art and expression may make significant additions, both quantitatively and qualitatively, to the richer and larger life of the individual and the community. And then more specifically, dramatic appeal and dramatic action may furnish decisive and indispensable stimuli for the effective motivation of healthful, worthy thought and conduct.

Rapidly increasing attention is now being given to health education. To many concerned in this movement it is apparent that motivation is more vitally important than mere knowledge (if the two are unfortunately separated) in determining the measure of satisfactory results in conduct and habits of health and morals.

To those who defend the dogma of “Art for Art’s Sake” this enlistment of dramatic art in the practical service of health may appear not quite befitting; however, it seems most appropriate to those who believe that the highest function of Art is to make the life of mankind finer, sounder and more abundant.

If dramatic art is to provide successful contribution to physical education activities and to the motivation of the health education programs, two ideas should be kept in mind; first, that the canons and standards of art should be observed as far as possible; and second, that the attempts of children and youth to express themselves in dramatic action will benefit them more relatively than to be entertained by the art expression of others although both types of art experience are valuable.

Sincere appreciation and gratification is here expressed that “The Conflict” is made thus available for those who may be instructed and helped by it, and who may in various ways extend its influence.

THOMAS DENNISON WOOD.

FOREWORD

"THE CONFLICT" was first presented at Teachers College, Columbia University, in May, 1913, by the Department of Physical Education. Miss Anna M. Thornton, Dr. J. F. Williams and Mme. E. Alberti together planned the story which should carry its message of Hygiene in a dramatic form.

Just as ideas of religion, morality and politics were instilled in bygone days by means of the allegory and symbolism of miracle plays, moralities and masques, so this masque presents dramatically the conflict between the forces of Ignorance and Enlightenment for the possession of Humanity.

The original production of the masque was under the direction of Miss Thornton, whose knowledge of music and artistic skill did much to raise the standard of school plays and festivals. The pantomime was the work of Mme. Alberti.

For several years a revival of the masque has been considered, and in April, 1920, it was given as the contribution of Teachers College to the program of the annual convention of the American Physical Education Association.

The story is practically unchanged. The pantomime, still under the direction of Mme. Alberti, has been somewhat elaborated. The music, dances, costuming and general production under the direction of the author of this little book are new.

The ever-spreading interest in health teaching and the recognition of the force of dramatic presentation has brought many requests for the use of the manuscript.

The possibilities of pantomime have been too little appreciated. Usually it is thought of as imitation only, or as a definite sign language, as in the French pantomimes.

When understood as the expression of thought or emotion through bodily action, one can realize that pantomime should be the basis of all acting, underlying the spoken word. It is the essence of all dancing.

This book has been prepared with the idea of providing detailed directions for those whose slight experience might make an ORIGINAL production almost impossible. It is hoped, however, that producers who have done more of this type of work may find some helpful suggestions.

I wish to acknowledge with grateful thanks the help of Miss Helen Frost, who arranged "The Dance of the Athletes" and the "Marching Drill"; Miss Bernadine M. Yunk, who trained the Base Ball Drill and many of the dances of the Spirit of Exercise; Miss Marjorie Forchemer, for her help in arranging the diagrams; the class in Dramatic Expression; and my accompanist, Miss Ruth Garland, whose musical knowledge and patient cooperation made the production possible.

It is most happily fitting that our introduction should be written by Dr. Thomas Dennison Wood, of Columbia University. It was his vision of the possibilities of the drama in education and especially in Health Education that served as an inspiration to the first producers of "The Conflict."

GERTRUDE K. COLBY.

June, 1921.

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CHARACTERS

ACT I

Pandora (Humanity)
Maidens

Mercury
Hope

ACT II

Ignorance
Evils and Disease

Hope
Humanity

ACT III

Wisdom

Enlightenment
· Mercury (the Spirit of Exercise)

Hope

Three Graces

Spirits of Fresh Air, Water and Sunshine

Humanity

Ignorance and Evils

Followers of the Spirit of Exercise

THE STORY OF THE MASQUE

ACT I

THE GROVE OF INNOCENCE

Pandora and her maidens are playing contentedly together. A mysterious stranger comes to them bearing a huge box, which he confides to the care of Pandora. She is delighted with the gift and starts to open the box. The messenger (Mercury) stops her and solemnly warns her that it must not be opened under serious penalty. Impressed by his warning the maidens resume their play. Pandora's curiosity, however, draws her to the box in spite of the repeated warnings of her companions. Finally she lifts the lid. A swarm of buzzing things darkens the air. The maidens flee, leaving Pandora alone, frightened by what she has done. Hope comes then, and tells her that though the evils have been loosed upon the world they may be overcome. Cheered by this assurance, Pandora (Humanity) runs ahead of Hope seeking her young companions.

ACT II

THE DARK GLADE OF IGNORANCE

Ignorance sits brooding. Around grope his horrible creatures, Evils and Disease, blind, formless and purposeless. Pandora (Humanity) enters seeking her maidens. These strange creatures arouse her curiosity and she tries to play with them, but they sting her in a blind, purposeless way. She becomes frightened and tries to escape. The Evils surround and overcome her while Ignorance laughs to see Humanity prostrate. Hope enters then, and rescues Humanity. Ignorance is filled with rage at her escape. He sees that his creatures lack force and realizes that by giving them form and purpose they may be made more powerful. By his will he

drives them until they respond to his commands and then with this weapon of his own creation he marches forth in pursuit of Humanity.

ACT III

THE COURT OF WISDOM

Wisdom is seated on her throne attended by Enlightenment, Mercury, and her hand-maidens, the Three Graces.

Hope, who has rescued Humanity from Ignorance and Disease, brings her to Wisdom. She entreats Wisdom to restore the strength of Humanity. At Wisdom's bidding, Enlightenment calls the Spirits of Fresh Air, Water, and Sunshine. Through their influence Humanity begins to revive.

An ominous sound is heard and Ignorance enters followed by his evil horde. He claims Humanity as their prey. Wisdom calls upon Fresh Air, Water and Sun to defend her. A battle ensues. The well organized followers of Ignorance are gaining—Enlightenment seizes a spear and rallying his forces of Air, Water and Sun leads them to victory over Ignorance and Disease, who are routed.

Humanity is saved, but her strength does not return.

Mercury, the Spirit of Exercise, calls his followers who through dances, games and athletics restore her to perfect health.

Wisdom crowns perfect Humanity and raises her to the throne.

Note

In the stage directions and dance descriptions abbreviations are used for convenience. Adopting the old stage conventions, right and left are taken from the ACTOR facing the audience. The entrances are numbered from the front to the back of the stage; thus we have "R1" the entrance on the right of the stage nearest the audience.

R = right.

L = left.

C = center.

Up = "up stage" or back.

Down = "down stage," or toward the audience

RC and LC = right and left of center.

THE CONFLICT

ACT I

A HEALTH MASQUE

Music No. * An open space in the woods. Up center there is
I a grassy mound and screening the entrance (R3) is a
grove of trees. At the right (R.C.) hangs a swing
of grape vines which is fastened back at the opening
of the act.

On the 30th Two maidens enter slowly (R2), the first play-
meas. ing pipes is walking backward while her companion
follows her playing the lyre. They cross to the
mound (U.C.) where they sit facing one another and
playing. (Profile to the audience.)

49th meas. Pandora appears behind the grove of trees. She
peeps inquisitively around looking for the music.

Pandora: "Ah, here it is!"† and followed by
two maidens she runs across to the two musicians.
Her companions find the swing of grape vines and
unfastening it, play there together.

Pandora, always looking for something new, goes
to the swing and insists on having her turn. One
maiden turns to join the musicians, the other swings
Pandora for awhile until she spies a long strand of
vine. This she loosens and skipping rope crosses left
End of 76th and is joined by the other maiden. The musicians
meas. rise and stand watching them.

* See Key to Music, p. 40.

† When words are suggested in the directions of the pantomime, they
should serve only to direct the thought and through that to make the action
more definite. They should not be spoken nor EVEN FORMED WITH THE LIPS.

II Seven maidens enter dancing (R1). They are hand in hand and seem to be pulled along by the first and smallest, who is dancing backward. The newcomers are greeted by the others and whirling into their circle all join in a dance. (See "Dance of the Maidens," p. 46.)

At the close five of the seven dance away waving goodbye (L2).

Return to I The musicians go to the swing while Pandora
68th meas. and two maidens cross to the mound, pick up the pipes and lyre and try to play them. Three maidens play ball at the left.

77th meas. **Mercury**, the messenger of the gods, enters (L2) bearing on his shoulder (in pantomime only) a large box. He crosses to the center and lowering the box slowly, places it on the ground. The five maidens have followed him but pause at the entrance. The others stop playing and watch Mercury with interest while Pandora runs down to satisfy her curiosity with a closer view. Two maidens (L) cross to right and the five at the entrance come slowly forward to join the one (L).

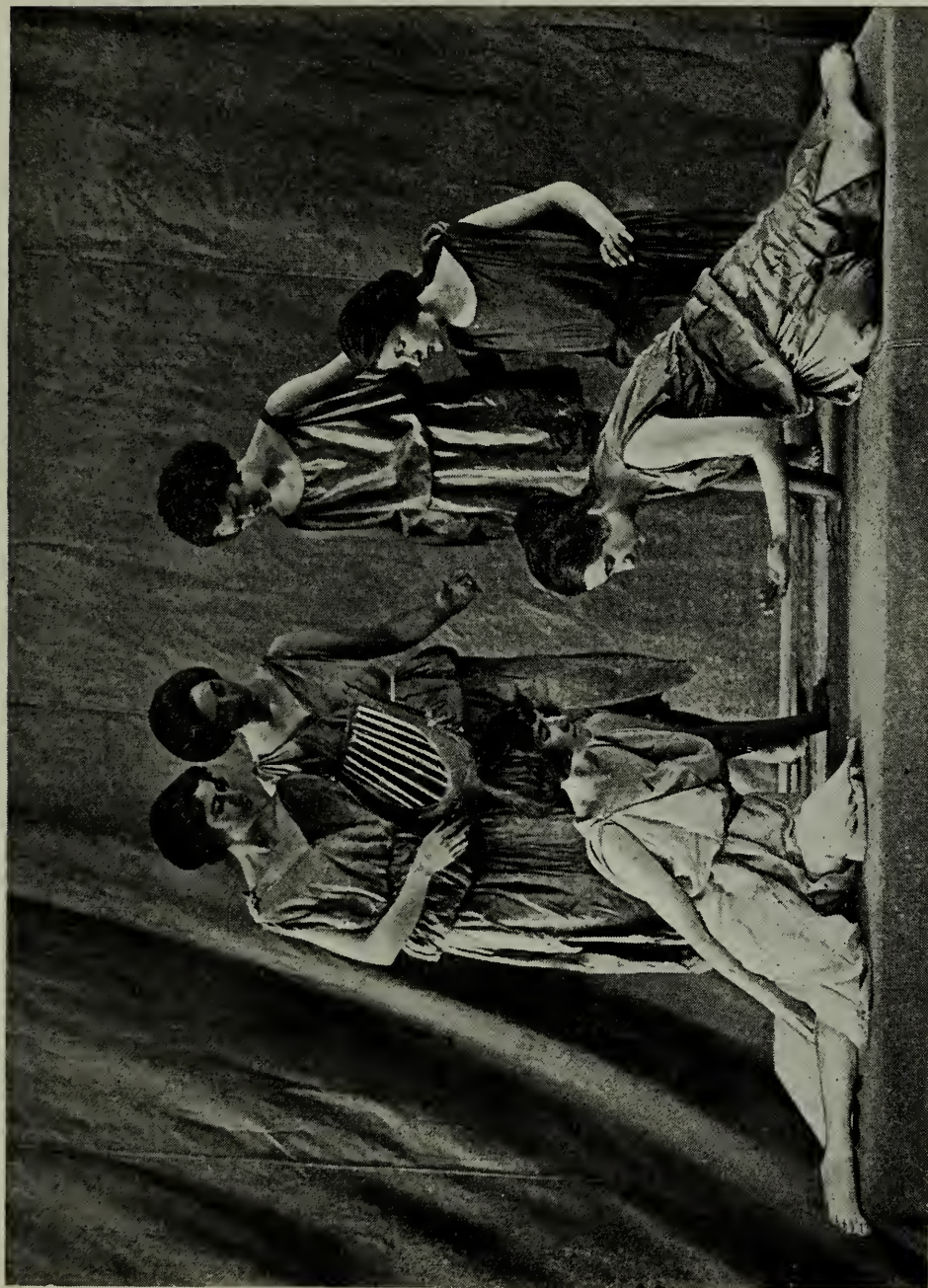
Filled with excitement Pandora starts to open the box.

Mercury: "No, No! You must not touch it."

Pandora is first impatient and then pleading. Her companions lose interest when they find they cannot see what is in the box. The musicians return to the mound, two play on the swing, and one crosses to join the group where two are seated playing knucklebones. Three are standing back of them and one is kneeling at the extreme left watching the players.

Mercury turns to leave and Pandora stands gazing at the box. When she realizes that he is going she stops him with three quick sharp claps of her hands. He turns.

Pandora: "Please!"



COMPANIONS OF PANDORA

Act I



MERCURY AND PANDORA

Act I

99th meas. Mercury: "No, No!" and leaps away (R1).

Pandora wanders slowly to the swing lost in thought and then to the mound, turning from time to time to look at the box. At the mound she turns, stops suddenly and seeming to make up her mind goes quickly toward the box. The musicians real-

112th meas. izing her intention spring after her and each catching her arm try to restrain her. She breaks away angrily and runs to the box. All pause to watch

117th meas. her with misgiving as she quickly opens it.

118—121 A swarm of flying things issue from it. The maidens watch with wonder as they fly left, circle around to center and then right. One maiden (R)

123rd meas. is stung upon the arm. She tries to brush it off and crouches low in terror. One musician runs to her assistance. Two from the center run away in fear (R). The group (L) breaks up and singly and in twos follow them in confusion. (Lights grow

134th meas. dimmer.)

Pandora, bewildered, crouches down beside the box, her face hidden. She slowly raises her head and sees she is alone. She runs right and left looking for her companions and calling to them. Not finding them she turns and comes slowly to the center. She listens from side to side and then

End of No. I drops down beside the box again, hiding her face.

III The lights grow a little brighter as the figure of straight **Hope** appears (L2). She crosses slowly to the bowed figure of Pandora and stooping, touches her gently on the shoulder. Pandora shrinks away in fear, then seeing the strong, beautiful creature beside her, she clings to her and tells of all that has happened.

Hope seems to understand. She closes the box, then raises Pandora and tells her not to fear,—that she will help her. Pandora is cheered at once, like a child. She runs away (R2) seeking her maidens. Hope follows more slowly.

ACT II

THE DARK GLEN OF IGNORANCE

IV A raised seat is up center with two steps leading to it. A blue spot shows a figure seated there and leaves everything else in a deep shadow. Ignorance sits with his elbows on his knees, his chin resting on his clasped hands and his eyes fixed in space deeply meditating. He is alone for a short time and

7th meas. then shadowy figures seem to materialize from the darkness. These are Evil and Disease, who enter slowly singly and in pairs (eight from 3R and four, 2L) and cross weaving in and out, passing through the light but keeping to the shadows. Three grope back and forth against the back curtain.

37th meas. The light grows a little brighter as Humanity (Pandora) enters (L1). She comes eagerly seeking her companions. She has lost some of the freshness of the earlier scene and is carrying her wreath of small red roses in her hand. She looks around her wonderingly.

Humanity: "What a wonderful place! Here are some strange new beings to play with me. (She approaches an Evil down R.) Won't you play with me?"

The Evil makes a quick darting movement toward her. Humanity is *surprised*. She turns and crossing L goes to another Evil, who strikes at her also. She is growing *angry* by this time but tries a third of these strange creatures (R). Again she is repulsed and becomes confused and *frightened*. She runs left only to find her path barred. *Terrified* she runs madly to R2, where she is again intercepted. Slowly the Evils and Disease close in around her in a narrow semi-



IGNORANCE

Act II

circle. She tries to fight her way out but is overcome and falls to the ground (C). The lights grow dimmer as she is surrounded. Her wreath of roses has fallen to the ground and is trampled under foot as the Evils and Disease dance around her gloatingly.

V

(See "Dance of the Evils," p. 48.)

30 meas.

III

They are crowding close around her when a strain of sweet music is heard,—Hope's theme. The front of the circle opens slowly, showing Humanity prostrate.

The lights brighten as Hope enters (L1). She has followed Humanity and seeing her danger, hastens to her side. She commands the Evils to leave and stoops to raise Humanity. An Evil on the left of the semicircle crouches and stealthily tries to reach Humanity, but is repulsed by Hope.

Humanity rouses and recognizes Hope with relief. An Evil attacks her on the right, and she shrinks back. As Hope passes back of Humanity to her right, three Evils attack on the left. Humanity has risen to her knees by this time, but at this fresh attack she clings to Hope in fear and despair.

Hope defies them all and drives them back. She raises Humanity and half supporting, half leading her shows her the way to better things. They disappear (R2) and again the lights grow dim.

Return to

IV

last 33 meas.

All this time Ignorance has sat alone above them. The first sign of interest shown in his brooding eyes is when his Evils are attacking Humanity. He watches them and laughs when she is overcome. When Hope enters and shows her power by protecting Humanity and driving back the Evils, he is at first surprised, and then angry. As the two leave the scene he rises slowly and stands watching them, tense with anger.

Meanwhile the Evils, robbed of their prey, lose interest and wander aimlessly in the shadows. Ignorance watches them thoughtfully.

Ignorance: "I must strengthen and control these."

He comes down from his raised seat, strides down center and turning, faces them. (Back to audience.)

Ignorance: "Come to me—in twos."

He beckons them with a large sweep of both arms and raises the forefinger of each hand. (The beckon and "Two" must be distinct gestures.)

The Evils drift toward him in a mass from right and left.

Ignorance: "Stop." (Both hands are raised with palms toward them.) "Go back." (Hands are brought together and then apart, palms out.) "Come! In twos!"

The Evils move toward him as before.

Ignorance: "Stop. Go back." The third time with climax of emphasis, "COME! IN TWOS!!

VI

The Evils obey him, coming down center in a disorderly column of twos. Ignorance commands every movement with his arms, standing with his back to the audience in the position taken when he left his high seat. All his movements are large and forceful.

(See "Marching Drill," p. 49.)

The Evils gradually gain organization and control under his guidance. When the drill is finished, Ignorance places himself at their head, leads them left, up stage and crosses right.

Ignorance: "Halt!" (left hand up) "You" (pointing to them) "and I" (pointing to himself) "will follow Humanity" (indicates R2) "COME!" (with a commanding wave of his left arm.)

Led by Ignorance they march away (R2) in perfect formation.

ACT III

THE COURT OF WISDOM

Music No.

VII

21 meas.

A raised dais with two steps on each side and in front is placed up center. A large high-backed throne stands upon it, draped in heavy gold velour and with a long cloak of thin purple material trailing over the left arm.

The spot discloses a tableau which is held two minutes while the lights gradually brighten.

Wisdom is seated on the throne leaning back. She holds a large golden book open upright on her knee, from which she seems to be teaching two children. The girl stands at her left looking over the book. The boy is seated at Wisdom's feet, on the right. He is in profile, his arms clasped around his knees. To the right and farther back on the dais stands **Mercury**, the Spirit of Exercise, his hand holding his caduceus, resting lightly on his hip. On the left, at the foot of the dais is **Enlightenment**. He is standing with one foot on the first step, his right elbow on his knee and chin in hand, the left hand resting on his hip. He seems lost in thought as he watches Wisdom and the children. At the foot of the dais, in front and a little to the right stand the **Three Graces**, the handmaidens of Wisdom.

VIII

At the end of the tableau, the Graces move forward and dance, watched by Enlightenment and Mercury while Wisdom and the children are lost in their lesson.

(See "Dance of the Three Graces," p. 50.)

III

As the Graces return to their place, Hope enters

(L1) supporting Humanity, who is scarcely able to move.

Enlightenment sees them and tells Wisdom of their approach.

Wisdom closes her book and gives it to the girl. The boy rises and the two children stand back, left and right of the throne.

Measure

17th

Hope entreats Wisdom to help Humanity, who is drooping, almost unconscious. Wisdom holds out her hand in pity and Hope brings Humanity to the dais, where she sinks down upon the lowest step, her head on her arms, at Wisdom's feet. Hope stands at her left and Enlightenment moves to the second step, farther back. Wisdom turns to Enlightenment. "Go, bring your followers to help this poor child."

32d

39th

Enlightenment obeys swiftly, crossing right and calling right and left, returns to his place on the dais.

IX

Fresh Air enters from four directions and after dancing softly, salute Wisdom and go to the left of the dais.

(See "Dance of Fresh Air," p. 53.)

X

Water comes next (R3). She, too, dances, salutes Wisdom and goes to the right, joining the Graces. As Water dances Humanity revives a little and shows an awakening interest.

(See "Dance of Water," p. 56.)

XI

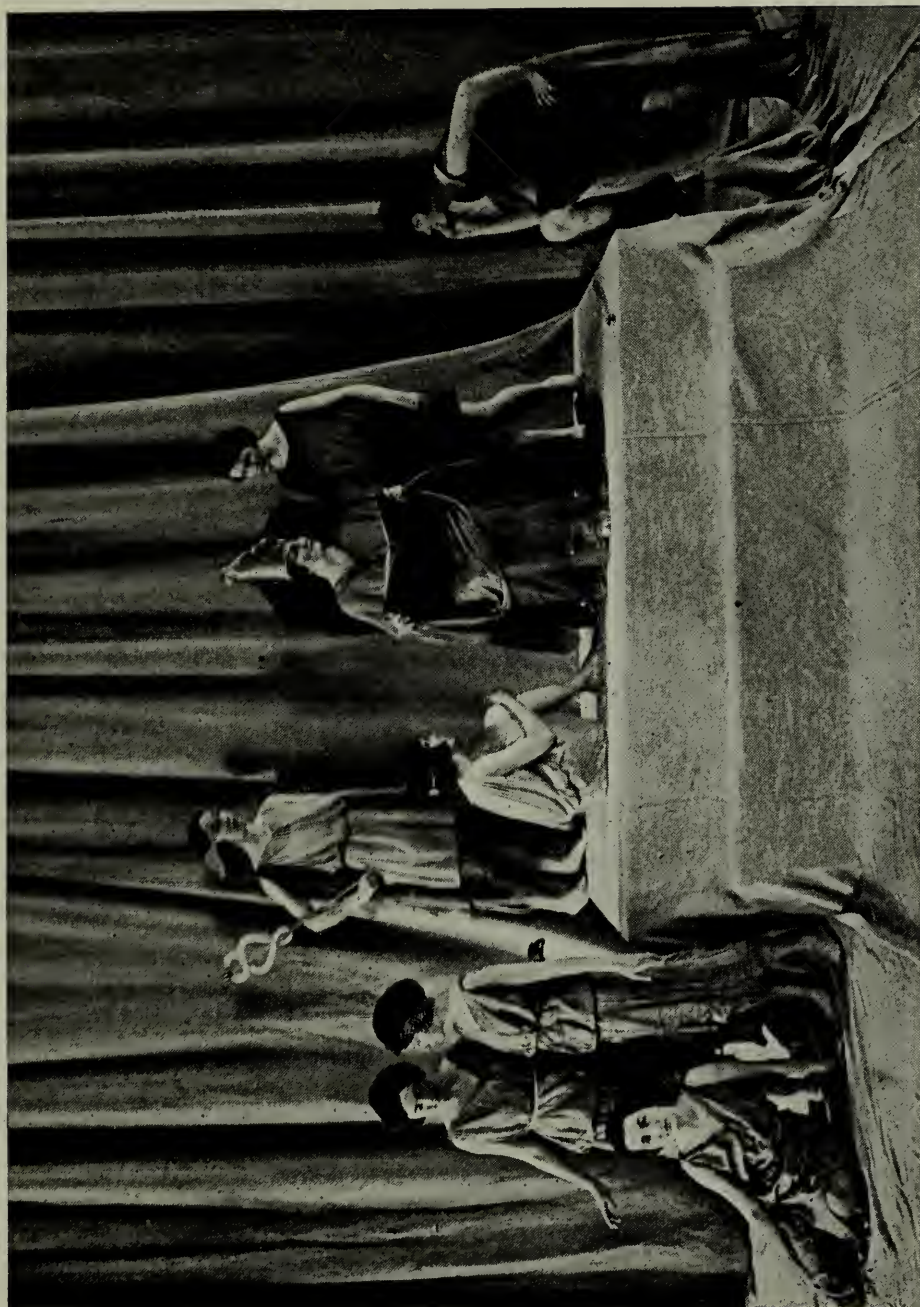
The **Warriors** of the **Sun** enter in a burst of glory and after a warlike dance, salute, divide and in military formation form a four on each side of the dais, back of Fresh Air and Water, as though on guard.

(See "Dance of the **Sun**," p. 58.)

Humanity seems to regain some of her old interest in life as she gathers strength from the Sun.

XII

Suddenly an ominous sound is heard. All turn



AT THE COURT OF WISDOM

Act III

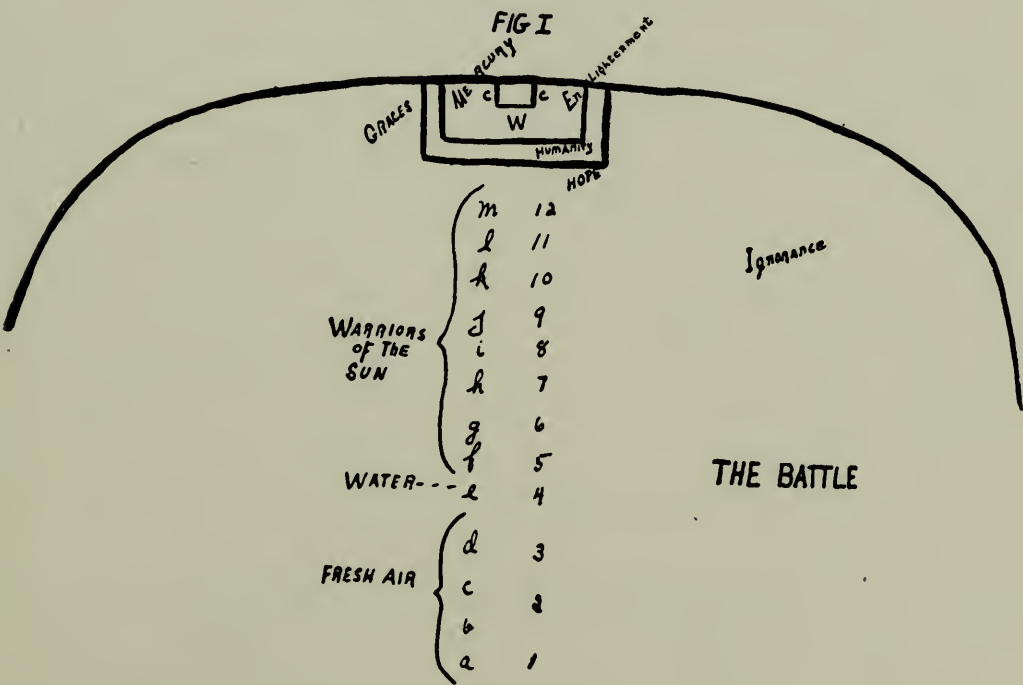
beginning toward it and stand breathlessly with apprehension.
with 6/8 **Ignorance** enters (L1) leading his well organized
movement Evils in marching array. He halts them as he spies
Humanity, and demands her as their rightful prey.

In anger Wisdom turns to Mercury and seizes a
spear, which he holds ready for her. Standing with
it poised to throw she calls upon Fresh Air, Water
and Sun to defend Humanity, who is drooping in
terror.

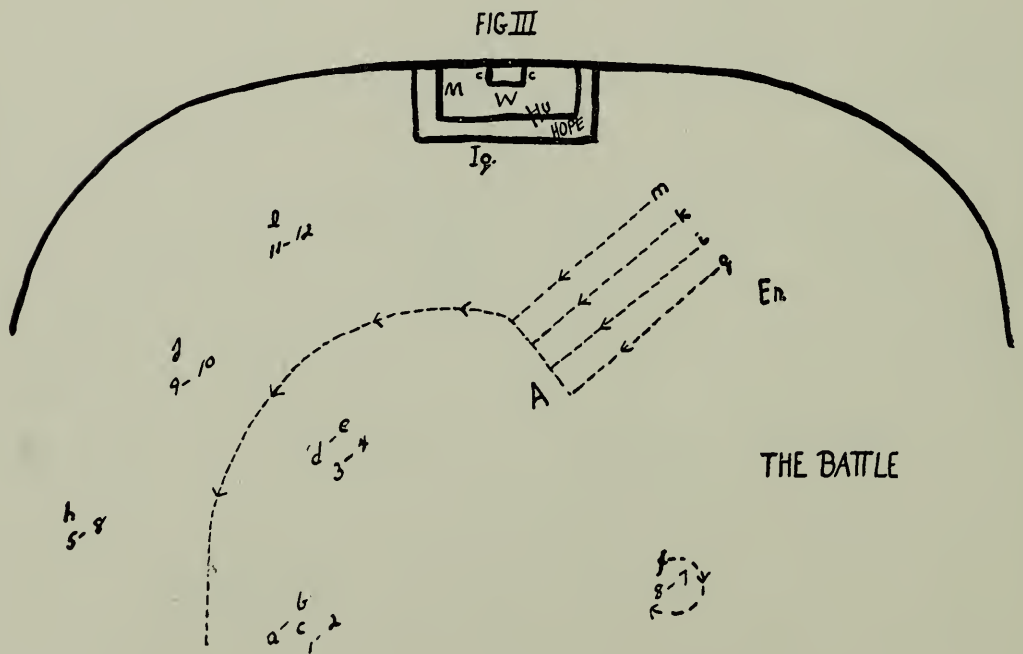
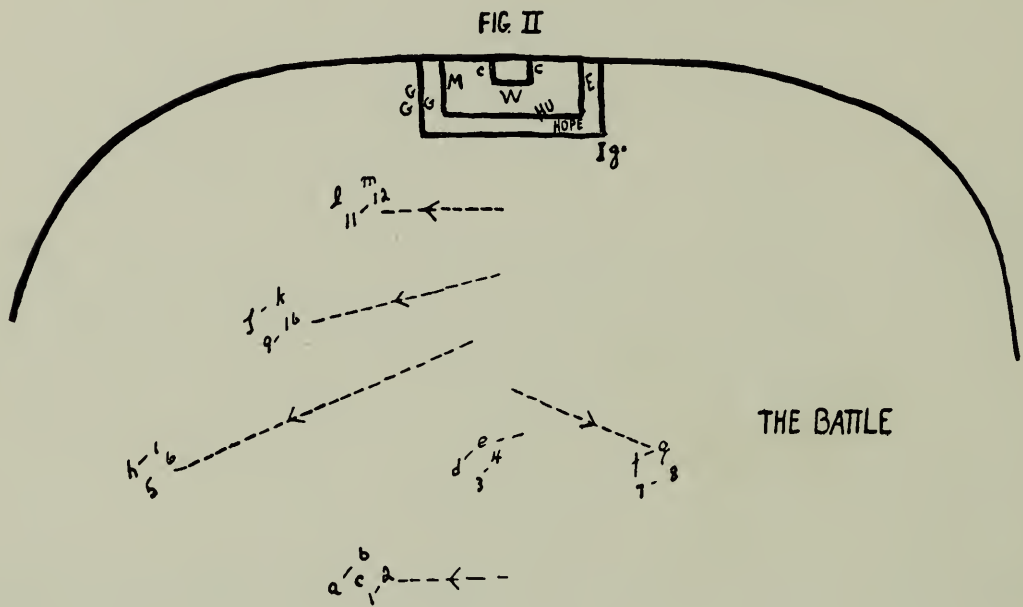
Measure
21—28th They rush forward and form a line of defence,
stretching from the dais through the center down
stage. Ignorance has commanded his cohorts and
they form an opposing line.

THE BATTLE

29—30th The spirits of Enlightenment strike, the Evils
defend.
Repeat.
31—32nd Both lines retreat four steps.



- 33—36th With a rush forward the attack is repeated as above, Evils attacking first. Both retreat.
- 37—42nd The rush is repeated, arms are opposed to arms



and a struggle ensues, the opponents swaying back and forth.

In the first two attacks the line formation is pre-

served and the action shows a well organized unity. On the third attack by the Evils, the line of defence begins to crumble. The fighting is carried on in the

FIG. IV

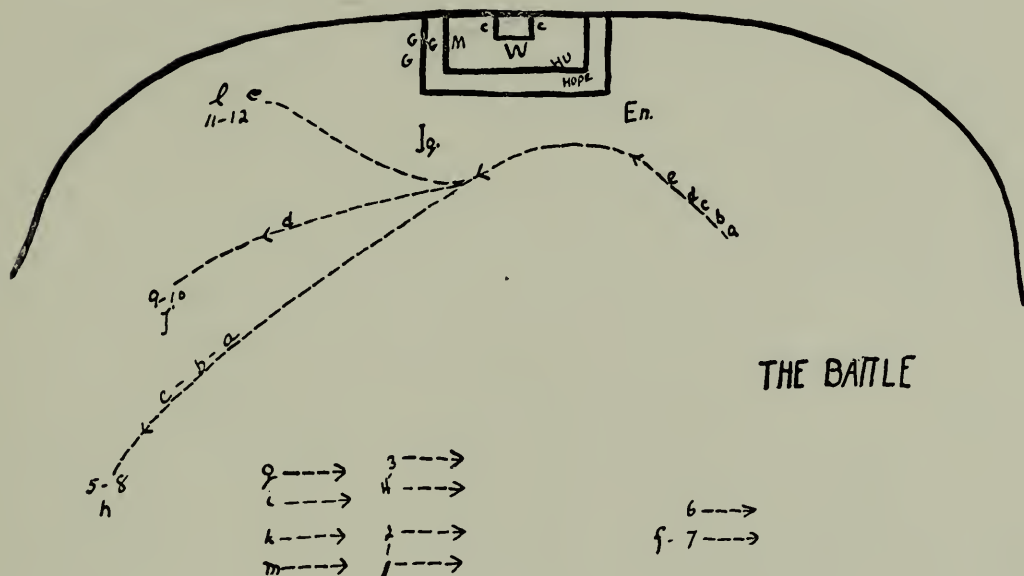
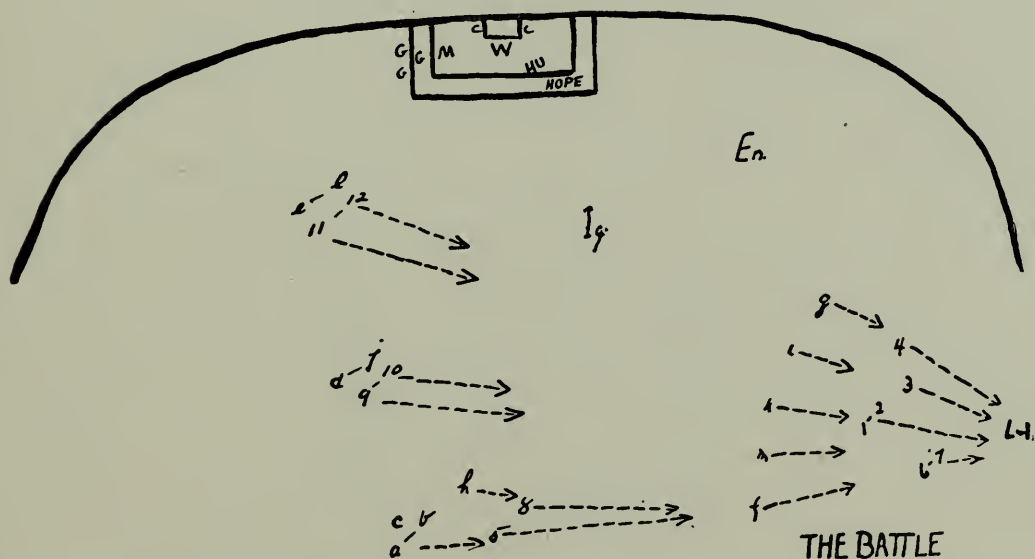


FIG V



different groups following the rhythm of the music but using more individual attack and defense. (Fig. II.)

single file (led by "m") leap in a circle between the groups, make a quarter turn left and attack again in an organized four (Fig. IV).

FIG VIII

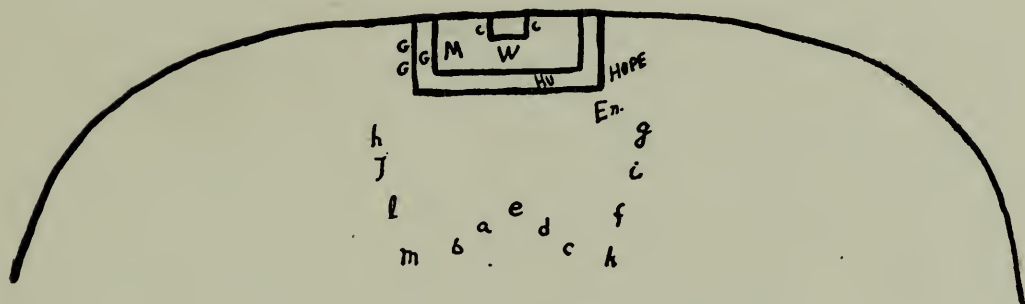


Fig. -

THE BATTLE

- 61—63rd As they leap around Enlightenment calls again
 64—72nd and Water and Fresh Air rally to her. (Fig. IV.)
 They go in single file and as they pass Ignorance the
 line breaks and each flies to the support of a Sun
 warrior. (Fig. IV.) "1" is standing high, his back
 to the wall, fighting valiantly, when Water (*e*) comes
 to his assistance; "j" has been forced to his knees,
 his back to the audience, and "9" and "10" stand-
 ing over him, when Fresh Air (*c* and *d*) reach him;
 "h" is down, supporting himself on one elbow, and
 still fighting, when reinforced by Fresh Air (*a* and
b); "f" manages to shake off 6 and 7 and joins the
 line of Sun Warriors. The tide of battle has turned
 and before the united attack of Fresh Air, Water
 and Sun, led by Enlightenment, the forces of Evil
 slowly give way and are driven out (L1) in a con-
 fused, struggling mass. Ignorance is the last to go
 and covers their retreat, snarling venomously.
- 73rd
- 84th
- 85—96th Slowly, as in an exalted mood, the followers of
 Enlightenment approach the throne of Wisdom,

97—100th Water and Fresh Air (Fig. VII), kneel, and the Sun
 101—107th Warriors raise their right arms in salutation (Fig.
 VIII) as Wisdom recognizes their homage they rise
 and return to their places right and left of the dais.

108—111th Humanity has revived from the terror that pos-
 sessed her during the battle, but she is still weak
 and languid. Wisdom bends to look at her and
 touches her head pityingly. She then turns to the
 Spirit of Exercise.

112—119th Wisdom: "Go bring your followers that her full
 strength may be restored."

120—135th Mercury leaps down from the dais, runs right and
 finish with calls, down center (toward audience) calls, left and
 chord 8v calls, completes the circle and salutes Wisdom.

above. The followers of the Spirit of Exercise enter, one
 See "Fol- group at a time, make their offering (in the form of
 lowers of a dance, or athletic or gymnastic performance) to
 Spirit of Wisdom and Humanity and take their assigned
 Exercise," places on either side of the throne until the full semi-
 p. 69. circle of groups is completed.

(There should be dances of all nations in appro-
 priate costumes and the final grouping will depend
 on the working out of the color scheme with refer-
 ence to these. The dances used should be selected
 from those taught in the regular work of the insti-
 tution in which the Masque is presented. The Base-
 ball Drill and Dance of the Athletes are given in
 another section.)

VIII Humanity has gained life and strength from this
 XIV exercise and is once more her radiant self, but with
 an added force and sincerity. She rises and going
 up one step drops on one knee at the feet of Wisdom
 XV looking up at her in reverence and adoration.

Wisdom takes her hand and raises her, bidding
 her stand beside Wisdom. Mercury presents a gold
 crown to Wisdom, which she places on Humanity's
 head, while the child on the left takes the purple
 cloak and fastens it around her shoulders. Wisdom



THE SPIRIT OF EXERCISE

Act III

then gives the golden shield to Humanity and all hail her, crowned and armed.

Mercury leaps around the circle calling all to follow and leads a recessional around the stage and down the center, through the audience.

The athletes follow and then the groups in any order selected. Enlightenment comes to the center and stands with Water and Fresh Air grouped behind him, as all pass in review. Then with a salutation to Wisdom and Humanity he follows. Hope gives Humanity her hand as she steps down from the dais. The Graces, Wisdom and the two children and last the Sun Warriors as a body guard close the recessional.

KEY TO MUSIC

ACT I

Number

I. “**Les Chasseresses**”

No. 3 from Ballet of “Sylvia”—Leo Delibes.

76 measures. Dance of the Maidens (No. II) is inserted here. Begin again at the end of the 68th measure and play through to the end.

II. **Polonaise**—

from String Trio. Opus 8—Beethoven.

Play 26 measures. Cut 25 measures.

Play 19 measures. Cut 18 measures.

Play 8 measures. Cut to last 6 measures. Finish of dance.

Return to 68th measure of No. I.

III. **Prelude**—

Opus 28, No. 21—Chopin.

Hope’s theme used in each act when Hope appears.

ACT II

IV. **In der Nacht** (In the Night)—

Opus 12, No. 5—Schumann.

68 measures. Ignorance seated gazing into space. Evils enter on 7th measure, Humanity appears 37th measure.

V. **Marche Grotesque**

Opus 32, No. 1—Sinding.

30 measures.

III. **Prelude**—

Hope’s theme.

Played through. Return to No. IV. Play last 33 measures.

*Number***VI. Scherzo. IV Symphony—**

Tschaikowsky.

Arrangement for piano by Pachulski.

Played slowly at first during the uncertain movements of the Evils and brought up to the proper marching tempo as they gather control and organization.

64 measures. Cut 11 measures. Play 56 measures. Finish with chord.

ACT III

VII. Cortège—Claude Debussy.

21 measures. Modulate to D flat.

Played during the opening plateau at The Court of Wisdom.

VIII. Ländler—

Op. 18, Nos. 11-5-6-9. Peters Edition. Schubert.

Dance of the Three Graces.

III. Prelude. Hope's Theme.**IX. Prelude in D Flat Minor**

Opus 16, No. 1. Joseph Wihtol.

Dance of Fresh Air.

X. First Arabesque—Debussy.

Dance of Water.

38 measures. Cut 16 measures. Play 16 measures.

Cut 16 measures. Play to end.

XI. Concerto in A Minor. Opus 16—Grieg (Schirmer)

Dance of the Sun Warriors.

Cutting is explained in dance description.

XII. Fifth Symphony—Tschaikowsky.

Piano arrangement by Pachulski.

First movement beginning at 6/8 movement. Play through to 137th measure. Finish with A and D major chord.

XIII. The Dance of Balls

Part II. Guild Book of Plays—Kimmins.

Baseball Drill.

XIV. Prelude in G Minor. Opus 23, No. 5

Rachmaninoff (Schirmer).

Dance of the Athletes.

Omit p. 4 (*Un poco meno mosso*) and begin p. 5 where original theme is resumed.

XV. Polonaise. Op. 53, No. 6

Chopin.

THE SETTING

Full, long curtains of natural colored monks cloth were used as a background. It has been found that neutral and fairly light colored background seems to give the best values to the colors in the costumes.

The mound in Act I was made of an irregular pile of rolled-up gymnasium mats. These were covered with green denim. Garlands and boughs of green were fastened to the curtains and massed back of the mound.

The grove of trees were cut from beaver board and painted with calcimine. Each was fastened to a gymnasium jump-stand so that it could be moved easily. The swing was made of rope wound with green paper. Large green leaves of crepe paper and bunches of grapes made in different shades of purple were fastened to it at intervals.

In Act II a raised seat, covered with green denim, was placed against the curtain in the center. The whole act was lighted with a greenish spot.

In Act III a large dais having a step leading to it on three sides, was placed against the curtain. On this dais stood a throne, with a high back and broad arms. It was covered with old gold velour.

Other settings may be used, but a plea is made for simplicity. All properties and setting not absolutely essential should be eliminated.

The curtains were made in sections and hung so that the overlapping pieces formed entrances, three on each side (R 1-2-3 and L 1-2-3).

If a spot light cannot be obtained, an ordinary projection lantern may be used by removing the lenses. Any color may be secured by using colored celluloid or frames of chiffon held over the lights.

COSTUMES

Our effort has been to keep the costumes as simple as possible, getting the required effects in color and line rather than in decoration. For the principals a thin quality of Japanese silk was used. Cheese cloth and silk and cotton crepes can be dyed very effectively.

The maidens should use simple Greek tunics and the symbolic figures a more elaborate and effective draping.

Pandora. Ivory (very creamy) white. Short undertunic. Overtunic, thin silk, caught up to a high waist effect in the front and sides and allowed to hang in long lines from the shoulders at the back. It should be uneven, reaching to within three inches of the ankles. A wreath of small red roses binds her hair, which should be arranged in a soft loose knot. Bare feet.

Maidens. In light warm colors, rose, apricot and orchid. The length varies from the short tunic just above the knees to the musicians whose tunics are the length of Pandora's. All have bare feet.

Mercury. Boyish and athletic in build. Short orange tunic. Cape-like drapery of geranium colored chiffon fastened at the shoulders and tucked into belt at one side. It must be light and soft enough to float out in action. Head band of gold with tiny wings. Gold sandals. Gold caduceus.

Hope. Long undertunic of dark rose. Overtunic of lighter rose, draped closely across the front, under the right arm and fastening at the left shoulder so that the long end trails behind her as she moves. Rose head band. Silver or rose sandals. (Overtunic four yards in length.)

Wisdom. Tall and stately. Long close undertunic of purplish rose, cut so that it forms a narrow pointed train about a foot on the ground. Overtunic (five yards long) of thin purple silk. It crosses the back extending loosely from the waist to below the knees (the width of the material) and crossing in front (the end from the right side goes over the left arm, that from the left over the right arm), covers the arms from shoulder to wrist. It is fastened in a low V in front and the ends caught together in a V in the back hang down in a large cape. The lines should be close at knees and hips and flowing at the shoulders and from the arms. Silver helmet and silver sandals.

Enlightenment. Greenish yellow short draped tunic, with flowing lines at shoulders. Gold sandals, gold head band.

The Graces. Old rose, rose-violet and old blue. Simple tunics, girdles below breast and at hips. Three inches above ankle. These may be slit to the knee if freedom for dancing is needed. Grecian fillets in their hair. Bare feet.

Children. Short tunics of unbleached muslin dyed a soft violet, narrow girdle of same. Bare feet.

Ignorance. Black tights. Slate grey tunic, just above knees, close and straight in line with sleeves long and well down over the fingers. A circular cape of slate grey to the knees hangs at the back. A close fitting hood of grey covers the head and shows only the face, which should be greyish-white with lines to bring out a sinister expression. The hood and cape should be fastened together.

Evils. Long undertunics of dark blue, green and purple. Head, face, arms and whole body covered with shapeless grey veils mottled with blue and black. They should be long and torn in ends as they hang from the arms. Use tarlatan or mosquito netting, washed and dried several times until all the dressing is removed. Then dye to desired effect.

Fresh Air. Should be small girls. Short light blue tunic. Close, straight and unbelted. Scarfs of thin silk dyed in rainbow effects of pastel shades. This is produced by dyeing the silk in bands of pale yellow, rose, blue and purple and allowing the dye to run so that the colors blend. These are fastened on one shoulder and the opposite hand, hanging at the back. After their dance the hand end is brought under the arm and fastened in front of the corresponding shoulder so that both arms may be free in the battle.

Water. Tall, slender and willowy. Water green chiffon. Ankle length. Made of many pieces overlapping so that an effect of movement and instability may be had. Long straight lines are preserved.

Sun Warriors. Short skirts of golden yellow chiffon, above the knee. Armor in straight tunic lines reaching the middle of the thigh. These are made of table oil-cloth, wrong side out and painted with gold paint. A short yellow chiffon scarf floats from the shoulder. Crowns of gold (cardboard covered with gold paper or painted) with jagged rays standing up in front. Gold shields (same material) twenty inches in diameter have bands, through one of which the left forearm passes and the other is held in the hand for control. Gold sandals.

Athletes. White short Greek boys tunics, above knee, girdled at waist. Hair bobbed (or rolled under to produce the effect) with a white head band just above eyebrows, with flying ends about twelve inches long. Bare feet. Each team is marked by a small chiffon scarf, red or blue, fastened at the back of the left shoulder.

Base-Ball Players. Same as athletes but of soft brownish tan. No scarf.

THE DANCES

An effort has been made to give a clear explanation of the dances. This is a little difficult, as all the dances are based on free natural movements, and not on ballet technique. For that reason there are no generally understood terms that can shorten and simplify the descriptions. There is this advantage, however, that those who have no ballet technique will understand the instructions here given instead of toiling hopelessly through a mass of technical terms.

A plea is made for dancing with the whole body instead of using a series of steps and arm positions. The straight foot position should be used and an effort made to emphasize the upward lift of the body through the movement of the chest and head. This will make the dances more effective and expressive and will prove of lasting benefit to the dancer.

ACT I

DANCE OF PANDORA AND THE MAIDENS

POLONAISE—BEETHOVEN

Entrance of seven in a string. The first dances backward and seems to be pulling the others. They cross the front and turn up stage before they break their line.

Slide, slide, skip; slide, slide, skip.	2 meas.
Six skips.	2 meas.
Slide, slide, skip; slide, slide, skip.	2 meas.
Two skips whirling, break and run to a circle which Pandora and the others join.	2 meas.
Slide hop, hop, right (opposite leg raised backward on the slide—hop and swung slightly forward on the second “hop.”)	1 meas.

Repeat. This moves outward from the circle.	1 meas.
Six skips forming small groups of twos and threes.	
The two join right hands and swing one another around. The threes make a small circle moving left.	2 meas.
Repeat slide, hop, hop—twice returning to circle	2 meas.
Three skips whirling	1 meas.
Run swiftly around circle to right. Finish facing partner.	3 meas.
Entrance step; passing partner by the left shoulder; pass next by the right shoulder, meet the third.	2 meas.
Join either right or both hands and swing around to the left with six skips.	2 meas.
Repeat, passing fourth and fifth, and meet sixth	2 meas.
Join hands, 2 skips, then spin.	2 meas.
A slight pause before going into the slower movement	Cut 25 meas.
Four maidens who have finished on the side of the circle nearest the audience, in twos with arms about one another stroll over to the mound as though the dance were finished. Grouped on the mound they turn to watch the others.	
The two smallest girls run from opposite sides and meet in the place the four have just left, where they join hands.	
The others, in two groups of three join hands and with a slow walking step, all circle left.	
Two slow steps.	2 meas.
Six small steps—very legato.	2 meas.
Two small girls twine under one another's arms.	4 meas.
In groups of three, one girl passes under the arms of the other two. They turn under also, so all are facing out. The movement should be smooth and without haste.	
Circle to the right, facing out. Very fast at first, then gradually slower.	3 meas.
Meanwhile the two smallest girls separate and run forward and around outside of each group of three.	1 meas.
All pause on the retard, stretch out into a line hand	

in hand, and led by a small girl, at the return of 8 meas.
 the opening theme the two lines pass each other in
 a semicircle in front of the mound with the entrance
 step. The skip and the whirl at the end leave them Cut
 in two groups right and left of the mound at the 18 meas.
 extreme corners up stage.

The smallest girls leave the group and run to the
 extreme corners down stage—and beckon. The move- 1 meas.
 ment should be impish and playful.

One more from each group runs and joins them. They 1 meas.
 beckon.

All the others join them more slowly and form lines, 2 meas.
 (hands joined), facing one another at right angles to
 the audience.

Entrance step toward opposite line, pass through, turn 2 meas.
 and skip backward to opposite place. Cut

10 meas.

In a line forward again with slide, slide skip. 1 meas.

Hold—motionless. 1 meas.

Slide, slide skip, all moving to the left of the stage, 1 meas.
 one line continuing its forward movement, while the
 others dance backward.

Pause. 1 meas.

With a wave of farewell five of the seven new comers
 run away (L2) leaving the others grouped and 2 meas.
 waving to them.

ACT II

DANCE OF EVILS AND DISEASE

Music: Marche Grotesque—Sinding.

Circle of Evils moves toward Humanity, lying in the
 center, four steps and bending forward strike at her.

Four steps backward and toss their arms high in glee. 4 meas.

Repeat. 4 meas.

No. 1's go in to form a small circle around Humanity.

They move slowly to the left, stooping over her. No. 2's form a large circle moving right, with four walking steps and four leaps. 4 meas.

All move in toward Humanity and out, striking at her and flinging up arms alternately on the accent of the music. 4 meas.

Repeat. 4 meas.

All move right in a small crouching circle, increasing speed as the music indicates. 10 meas.

They pause in a close circle as the theme of Hope's music is heard. Then the front of the circle opens slowly, showing Humanity prostrate.

MARCH OF THE EVILS—COMMANDED BY IGNORANCE

IV. Symphony—Tschaikowsky.

Evils, led by Ignorance, gradually evolve from a formless mass into a rhythmic, working unit of directed force.

1. In twos, inner hands joined. One of each couple pulling the other, who resists. Part of the group going to one side, part to the other, intermingling and crossing 16 counts
2. All move diagonally forward right, following one or two who lead gropingly. March diagonally backward 8 counts

Four in the center group together, shoulder to shoulder and march forward..... 4 counts

Others fall into line, 4 on each side..... 4 counts
3. Center four march backward 4 steps, mark time four 8 counts

Others who have watched the center four do the same 8 counts

- | | |
|--|-----------|
| 4. Center four quarter wheel left; others follow.... | 8 counts |
| All quarter wheel right..... | 4 counts |
| All mark time | 4 counts |
| 5. The following is all done in unison: | |
| Backward march | 4 counts |
| Form fours in front of left..... | 4 counts |
| Form fours in front, passing left..... | 8 counts |
| 6. Form fours in front, passing right..... | 8 counts |
| Form fours right oblique..... | 4 counts |
| Mark time | 4 counts |
| 7. Fours full wheel right..... | 16 counts |
| 8. Form fours on the right, circling in front..... | 8 counts |
| Form fours on the left, circling in front..... | 8 counts |
| 9. Fours quarter wheel right..... | 4 counts |
| Column right and march forward eight steps.. | 12 counts |
| 10. Fours right | 4 counts |
| Mark time | 4 counts |
| Form line to the right by evading..... | 12 counts |
| Fours quarter wheel left..... | 4 counts |
| Column left. Ignorance leading, the column
march L, up stage, across R and exit R2..... | 24 meas. |

DANCE OF THE THREE GRACES

LÄNDLER—SCHUBERT

The three stand in a line 1, 2, 3, in front of the dais, facing the audience.

I (a)

- | | |
|--|---------|
| 1 runs forward six small steps, turns and looks expectantly toward the others. | 2 meas. |
| 3 runs to her, join outside hands. Both beckon 2. | 2 meas. |
| 2 runs to them, completing the circle. | 2 meas. |
| All step forward right, raising their joined hands toward the center of the circle, high, heads well back. | 2 meas. |

(b)

- 1 runs away six steps, diagonally forward right. 2 meas.
 3 runs away diagonally forward left, 2 meas.
 * 2, on being deserted by the others, turns and runs
 back to her starting place, looking back over her
 shoulder at the others. (They are watching her in
 glee to see what she will do.) 2 meas.
 All turn and run together, forming a circle, hands
 joined and arms outstretched. 2 meas.

II

- The circle moves left with a low run, run, leap.
 After the first two they drop hands and the circle
 widens. It moves only once around and each
 reaches the position * (I (b) above). 4 meas.
 All run together, center, and just as they are about
 to join hands turn and run away to *, each trying to
 play a trick on the others. 4 meas.
 Starting with *backs* to center, repeat the four run,
 run, leap, to the left (opposite direction). The circle
 narrows until they come together. 4 meas.
 They run away again to * but come back to the 2 meas.
 center, join hands in a circle, ready to play together. 2 meas.

III

THE CIRCLE

- (a) Hands joined they circle left with a waltz run,
 starting with right foot. The circle moves diagonally
 backward to the left while rotating. On the fourth 4 meas.
 measure 1 and 3 drop joining hands and they swing
 into a line in the same order as in the opening posi-
 tion.

(b) Step right, swing left across and hop right 1 meas.
 repeat stepping left, then right, then left again. The
 line moves forward and diagonally right. 3 meas.
 Repeat (a) moving backward again 4 meas.
 Repeat (b) diagonally forward left. 4 meas.
 Repeat whole, alternating direction to form a zig zag
 pattern. 16 meas.
 On the last measure they drop hands and run to a
 1
 diagonal line, from center, down left. 2
 3

IV

PLAYING TAG

In this, the movement is like a hey or reel for three. Each follows a figure 8, though only two move at the same time. The one passing through the center is always chasing the one on the end.

2 chases 3, passing right shoulders. Both poise look-
 ing at one another. 3 is now in the center. 2 meas.
 3 chases 1, passing left shoulders and pause. 2 meas.
 1 chases 2, passing right shoulders and pause. 2 meas.
 Etc. At the end 2 and 3 circle one another and finish
 in the original line. 10 meas.

V

Movement very legato, a distinct contrast to the preceding romp.

Waltz balance forward right, backward left. 2 meas.
 Run small steps forward, right, left, right, left, hold. 2 meas.
 Balance backward right, forward left 2 meas.
 Run backward, and hold. 2 meas.
 2 stands still. 1 and 2 raise their joined hands and 1
 moves slightly forward while 3 passes under the raised

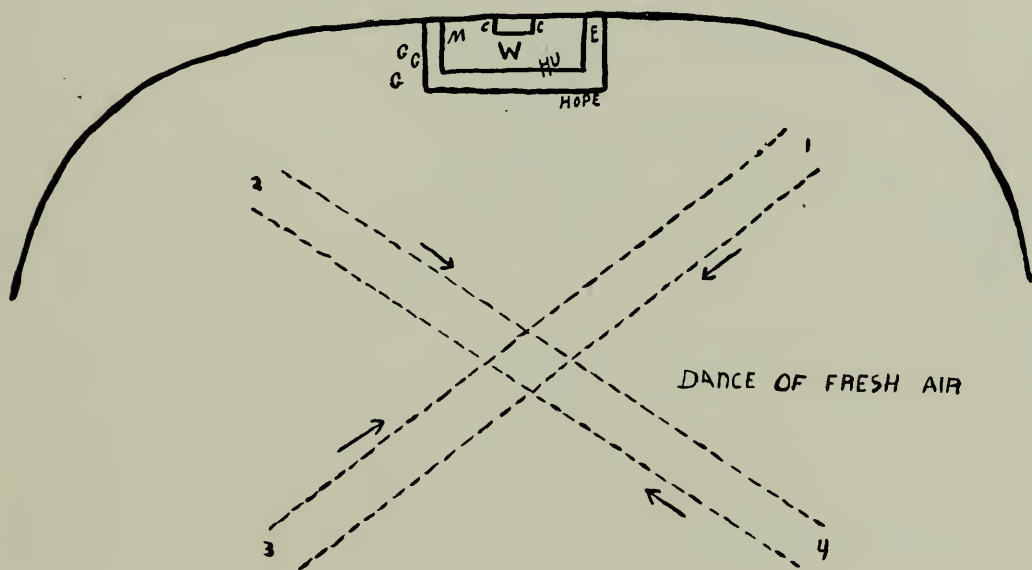
arms, turns to her right and joins her free hand with 1, so that all face in, with crossed arms.	4 meas.
Circle moves slowly left, six small steps.	2 meas.
Spin very fast, heads back, arms outstretched, slow down toward the end and pose.	2 meas.

DANCE OF FRESH AIR

Prelude in D flat major—Joseph Wihtol, Op. 16, No. 1.

No. 1 enters R2 and crosses to left. In each measure, poise with one foot raised backward and two little running steps. No. 2 enters L2 with same step. No. 1 pauses during No. 2's entrance, turning toward her as she passes.	4 meas.
	4 meas.

FIG I



No. 3 from R3 and No. 4 from L3 enter with a low sweeping step. They meet C and go out to corners down stage, while Nos. 1 and 2 have moved backward with slow steps following the melody. They form the up-stage corners of a square.	4 meas.
	4 meas.

Nos. 2 and 4 change places with running steps and a 2 meas. leap on the third count as they pass—right shoulders.

FIG. II

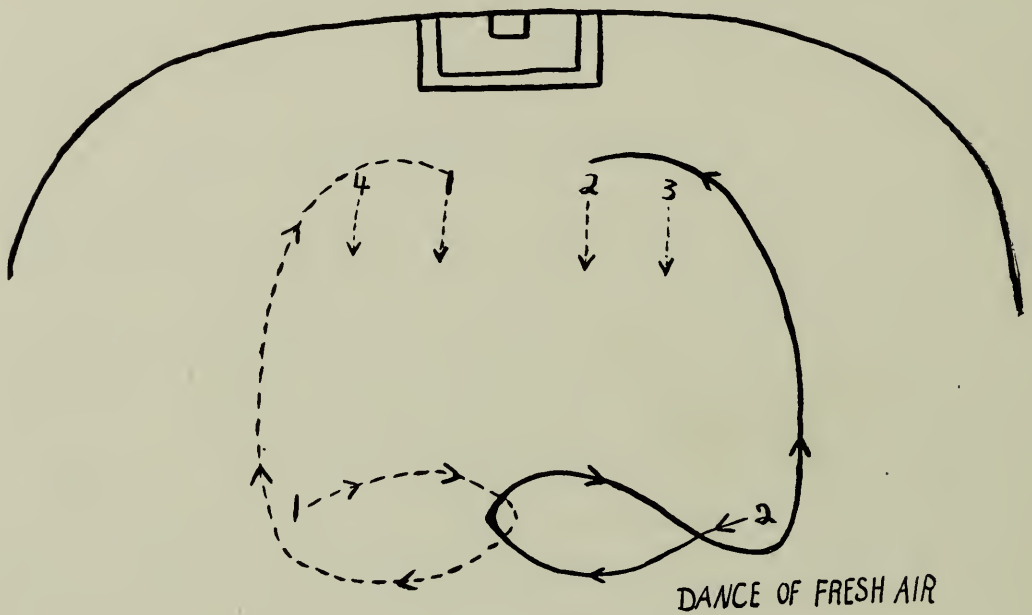
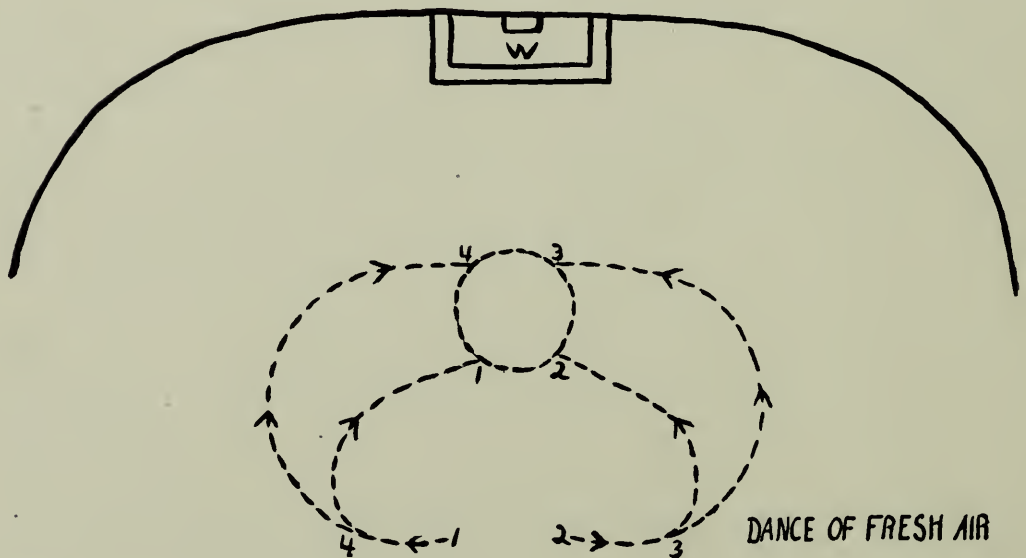


FIG. III



Nos. 1 and 2 do same. (Fig. 1.) 2 meas.
 Nos. 1 and 2 run together, circle one another, then 2 meas.
 turn out and upstage, back of Nos. 3 and 4, who have 2 meas.

advanced a few slow steps. (Fig. 2.) In line they 4 meas.
run forward, poise, then No. 3 turns out to the left 4 meas.

FIG. IV

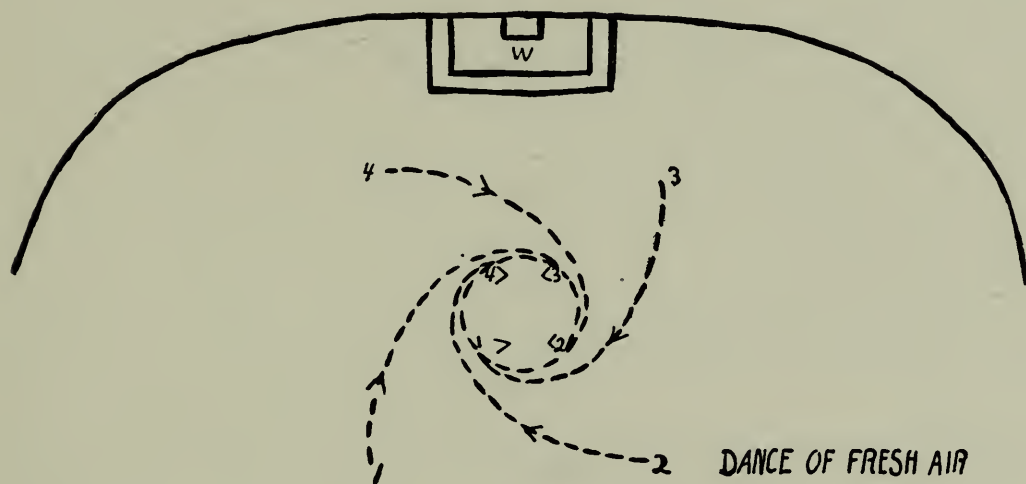
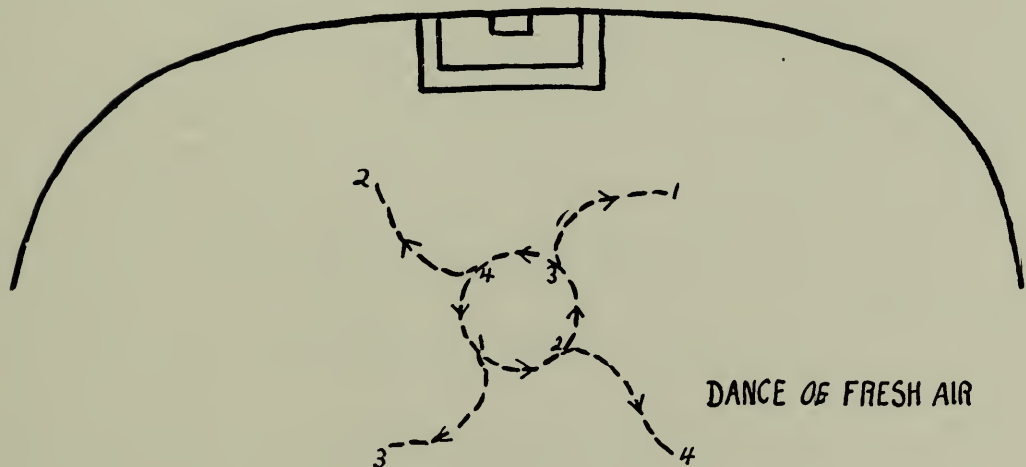


FIG. V



'(followed by 2). No. 4 to the right (followed by No. 1) 4 meas.
circle back and form small circle, center. (Fig. 3.)
Step toward center on right foot, left raised back-

ward. Step back left, change to right. 1 meas.
 Repeat with left foot forward. 1 meas.
 Turn out from circle step right, left, right, left. 2 meas.
 Poise on left, right raised backward. This carries them to the four corners.
 Repeat first two measures facing away from center. 2 meas.
 Run diagonally toward right, complete a narrowing circle and finish in a small square, No. 1 facing No. 2 and No. 3 facing No. 4. (Fig. 4.) 2 meas.
 Nos. 1 and 2, Nos. 3 and 4 change places, passing right shoulders. 2 meas.
 Without pause return passing left shoulders. The step following the melody. 2 meas.
 No. 1 and No. 4, No. 2 and No. 3 change and return as above. 4 meas.
 Move around the circle against the Sun. Slide right. 2 meas.
 Repeat left (half around circle). (Fig. 5.) Each 2 meas.
 turns out to her right. Make semicircle outward toward corners. Three steps and hold. Repeat. 4 meas.
 Cross diagonally, changing places as in Figure 1, but at the *same time, not successively*; care must be taken to pass right shoulders at the center on the same count to make the pattern and avoid collision.
 Pause, then turn, with one step toward the throne offering themselves for the salvation of Humanity.
 Finish on chords.

DANCE OF WATER

1st Arabesque—Debussy

It is difficult to give definite directions for this dance, for the whole effect depends upon the flowing movement of the body and the arms of the dancer. Because of the structure of the music, it seems better to number the measures, as in the section of dramatic action. The measures are given with the idea of timing rather than to be followed arbitrarily.

Water enters, (R3) pauses, and crosses left with a slow, smooth walking step, following the melody of the music	<i>Measure</i> 1st—5th
She turns to her right and describes a large semicircle, down center and up right	6th—9th
Cross center to left in a straight line, with small steps and pauses on one foot, the other raised backward. This should increase in height to a climax.	10th—16th
Twist and bend the body to the right while taking one step forward; another step, swing high, twist and bend left. Repeat.	17th—18th
Repeat movement but taking one step for the first half of each measure, two in the second half. This whole figure describes a small semicircle on left starting toward the audience.	19th—25th
Turn and move diagonally forward right to center. Step (26th), three steps (27th.) Repeat three times. There should be a slow undulation of body and arms.	26th—33rd
Move swiftly and lightly with little runs and leaps, gradually increasing in height to a high pose.	34th—36th 37th—38th
This should carry Water from her position down center, to right; circle left and finish up right center.	

CUT 16 MEASURES

Start diagonally forward left, very gently and rather low. Flow forward and back, forward again and high on the accented note (57). Recede a little, then dash high (58). Recede slowly, up right.	55th—58th 59th—62nd
This movement should be large and strong, suggesting the sea.	
Step forward left. Carry the arms from the right side, forward and upward (parallel). Swing back on the right foot, knees and whole body bent, arms low at the right side.	63rd—64th
Swing arms forward-upward again while moving forward with a strong rush, one step for each note	

in measure 65. Hold 66th. This should bring her 65th—66th
well down right center.

Soften and flow in a semicircle, turning up to left. 67th—70th

CUT 16 MEASURES

Continue the curve, passing through center and completing a large figure 8 to the right. Rise high on one foot, the other raised backward, head thrown back. (1)

Relax forward, slightly, and run two small steps (2)

Repeat. (3—4)

87th

Repeat twice.

88th

Run (89), skip (90) with straight knees and feet near the ground so the flowing movement may not be lost.

89th—90th

Repeat (91—92), run (93—94) with gradual retard.

Step and hold (95—96), step (97), step (98).

91st—98th

Describe a large circle center with running steps and small leaps

99th—102d

Whirl in center, bending low at first and with a spiral twist, finish high.

103d—107th

DANCE OF THE SUN

Concerto in A minor, op. 16, Grieg.

Page numbers refer to music.

Eight Warriors with shields form a circle facing left, right hands clasped across circle, and shields held edge to edge, shoulder high. The circle revolves and moves diagonally forward at the same time.

Bottom of
Page 43

Hold.

2 meas.

8 slow steps.

8 meas.

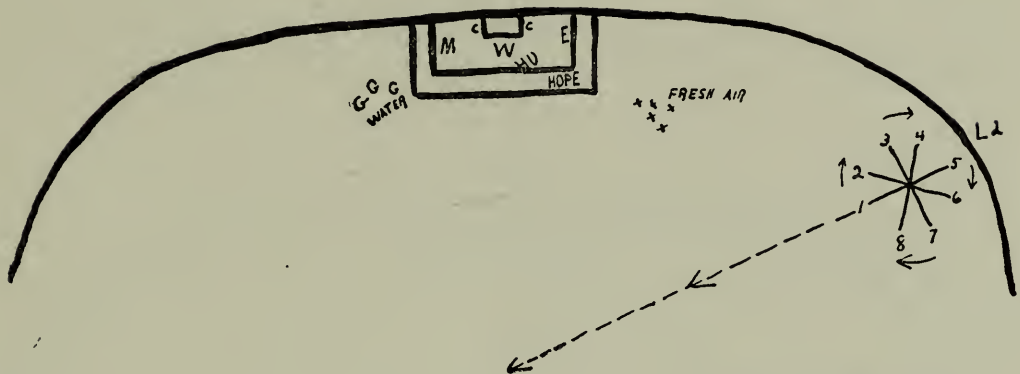
16 steps.

8 meas.

32 short running steps.

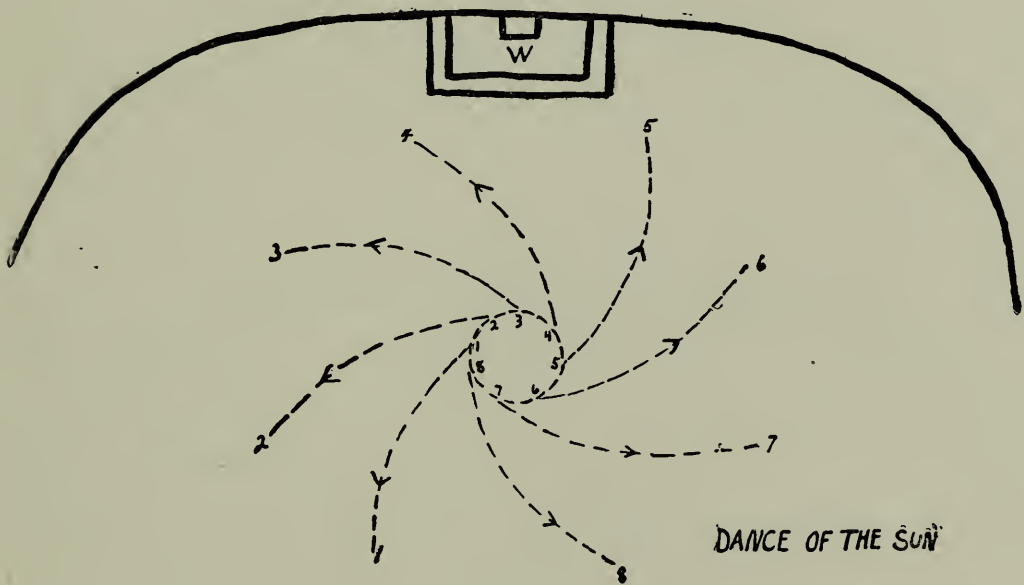
8 meas.

FIG. I



DANCE OF THE SUN

FIG. II



DANCE OF THE SUN

Drop clasped hands, and run out on a tangent to large circle (Figure 2) with 4 steps, poise facing out. Run to center with right arm raised in salute.

Page 45
(tempo giusto)

Move backward with four high skipping steps. Lunge backward right. Odd numbers toward outside, even numbers toward center.

4 meas.
1 meas.

Change to backward lunge left by pivoting on balls 1 meas. of feet.

Three steps turn right. Finish facing opponent. 2 meas. (Figure 3.)

FIG. III

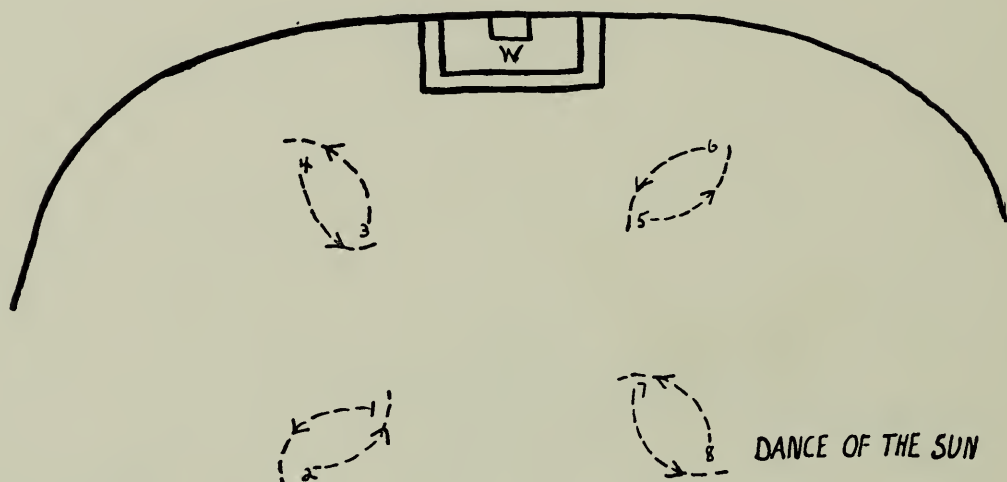
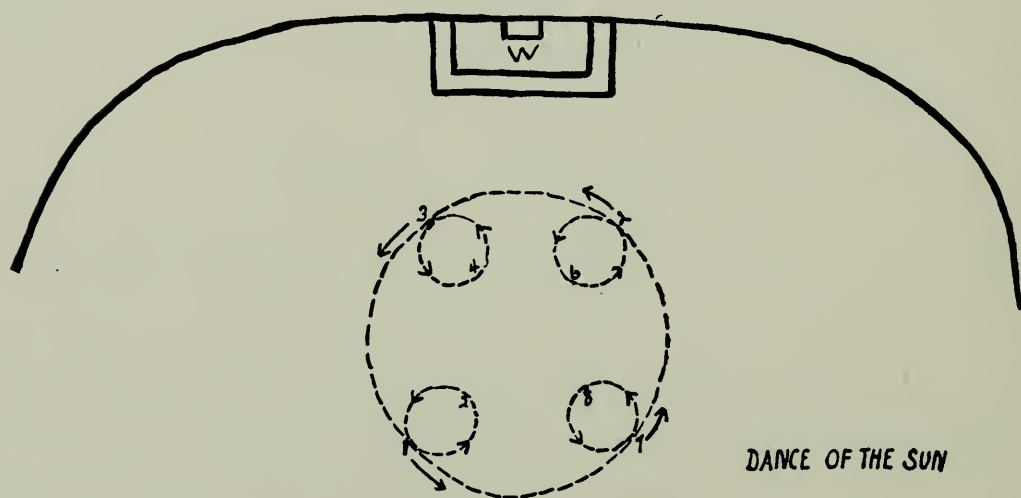


FIG. IV



Odds raise right leg backward and hop on the left 1 meas. (and) step back right (count 1) close left (2) lunge backward right. (3) Hold (4) Attitude of defense.

Raise left leg forward and hop right, step left, (1) 1 meas.

Close (2). Lunge forward left (3—4). Attack.

Repeat defense.

1 meas.

(Evens attack, defend, attack.)

Change places with a run, circling to right (Figure 1 meas.

FIG. V

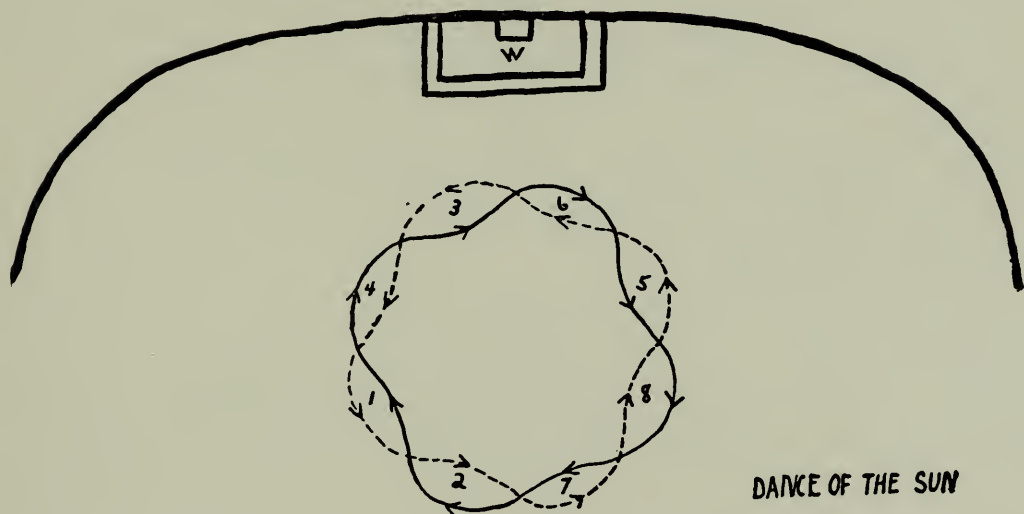
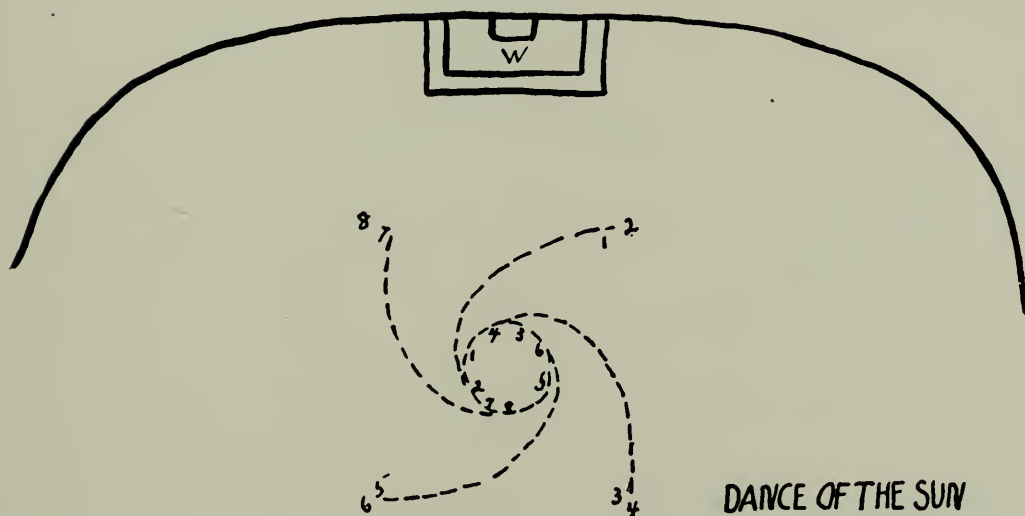


FIG VI



3) as if looking for an opening in opponent's defense.

Repeat with Odds attacking first. Evens defending. 4 meas.

Continue small circle of two to join large circle of right moving right.

- (Fig. 4.) 2 running steps, 1 high skip, 6 runs, high 5 meas.
 skip, run to narrowing circle. Cut to P. 51
 Lunge left into center. 3d and 4th
 meas.
- Step back right, left, right, to large circle. 3 meas.
- During run of music Odds change to Evens' place Cut to last
 describing a semicircle inward. Evens turns out to line P. 51
 left and circle outward, finish in Odds' place, facing
 partner.
- Hail with right arm raised. Run passing partner
 (Fig. 5) by right shoulder.
- Poise and hail next. 1 meas.
- Pass left shoulder, poise and hail next. 2 meas.
- Continue right and left until partner is reached 4 meas.
- Circle partner, finish side by side and continue 2 meas.
 around large circle, all moving against the sun. Cut to 2d
 meas. Page 54
- Circle narrows, couples swing into a small single 3 meas.
 circle facing in. (Figure 6).
- Large salute with right arm raised to center. 2 meas.

BASE BALL DRILL

Arranged by
 J. F. Williams.

Music—"The Dance of the Balls"
 Guild of Play Book.
 Kimmins.

1

Pitching and Catching.

- (a) Stride forward left, prepare to pitch 1—4.
 Wind up with right, 5—6.
 Pitch 7, position 8.
 Repeat 3 times.

- (b) Squat sit and signal 1—4.
Stride stand and catch ball 5.
Return ball 6.
Position 7—8.
Repeat 3 times.

II

Catching Ball.

- (a) Catch ball at waist and return 1—4.
- (b) Catch ball over left shoulder 5—8.
- (c) Catch ball over head 9—12.
- (d) Catch ball with pick-up 13—16.
Repeat *a, b, c, d.*

III

Advance and Retreat with Pick-up.

- (a) Stride forward left with jump, pick-up and throw (4 counts).
Repeat 3 times (12 counts).
- (b) Stride backward right, with jump, pick-up and throw (4).
Repeat 3 times (12).

IV

Running Bases and Tagging out.

- (a) Eight running steps forward ending with left foot in advance (1—4).
Catch ball (5) and tag out, reaching down and back (6—7).
Ready for return run (8).
Repeat 3 times, completing the diamond (24).

V

Batting and Catching Foul.

- (a) Stride forward left and balance bat (1—4).
Swing at ball (5) hit foul (6—7—8).
- (b) Catcher position (1—4) see foul (5).
Runs for it (6—22) catch foul (23—23).

THE CONFLICT

DANCE OF THE ATHLETES

ARRANGED BY HELEN FROST

Prelude in G minor—Rachmaninoff.

FIG. I

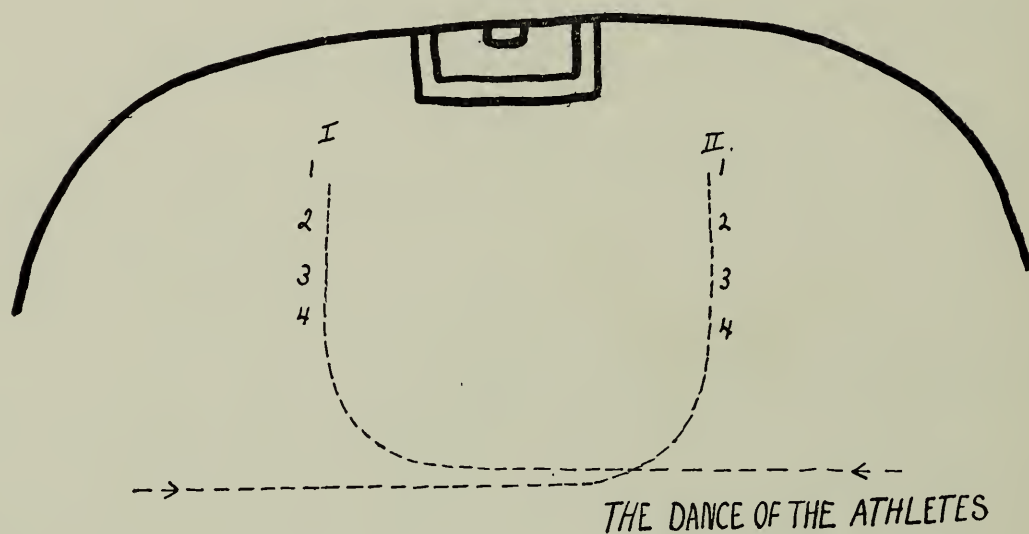
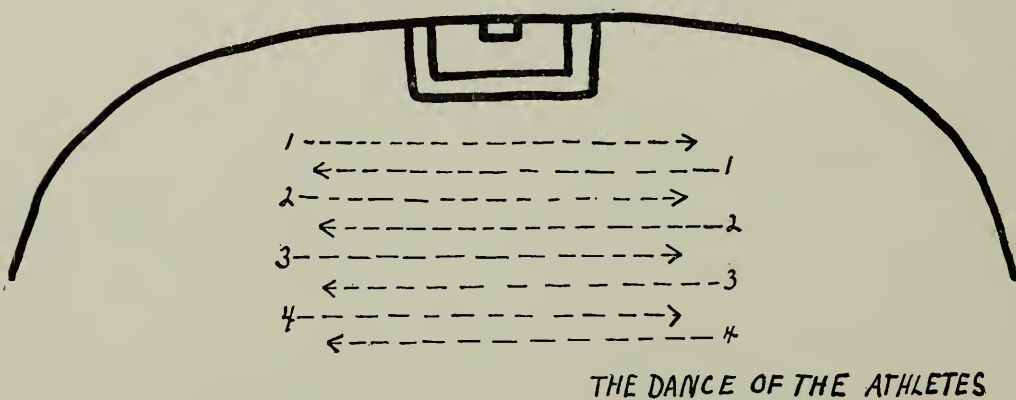


FIG II



In teams of four.

I

Enter one team from each side in single file, leap, run, run, crossing down stage and circling back, making two lines facing center. (See Figure 1.) Continue

leap, run, run, crossing over to the opposite side passing right shoulder with the opposite team. (Figure 2.) 9 meas.

II

(1, 2, 3, 4 walk to back of stage.)

FIG. III

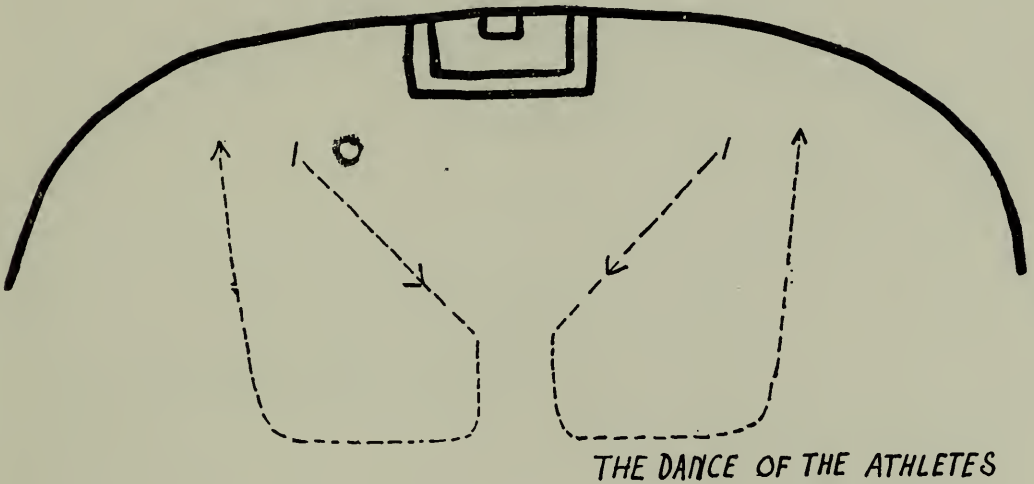
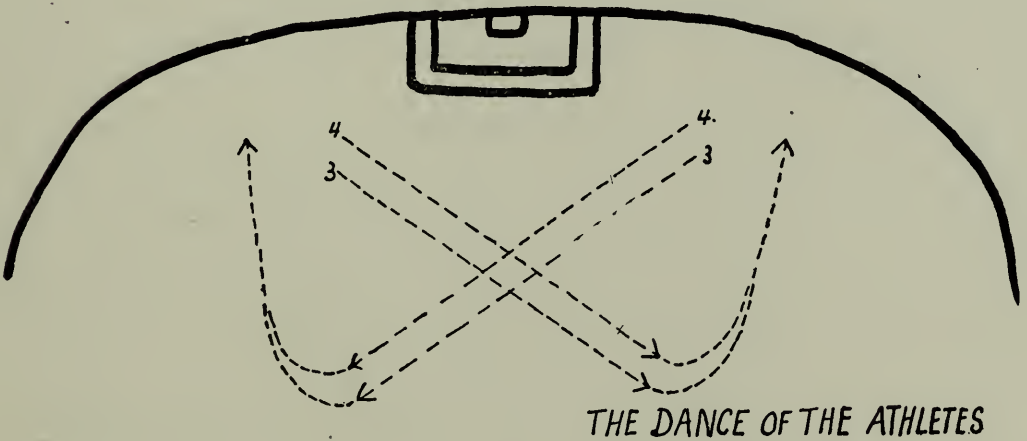


FIG. IV



Number 1 of Team I throws the lariat coming diagonally forward toward center. Step forward left, right, circling lariat overhead; step left, bend knees forward toward the mark, rising on the left toe, right leg raised backward.

2 meas.

Hold the position while Number 1 of Team II throws

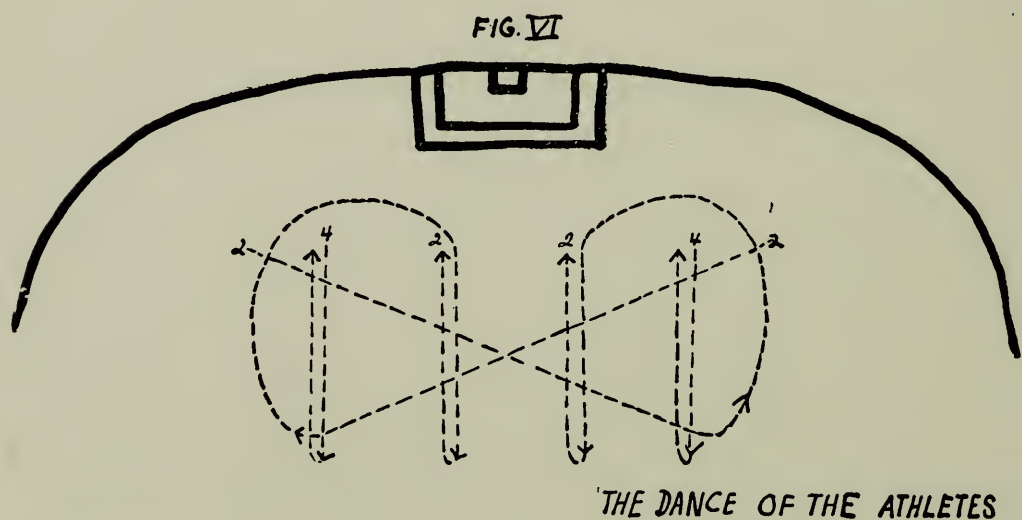
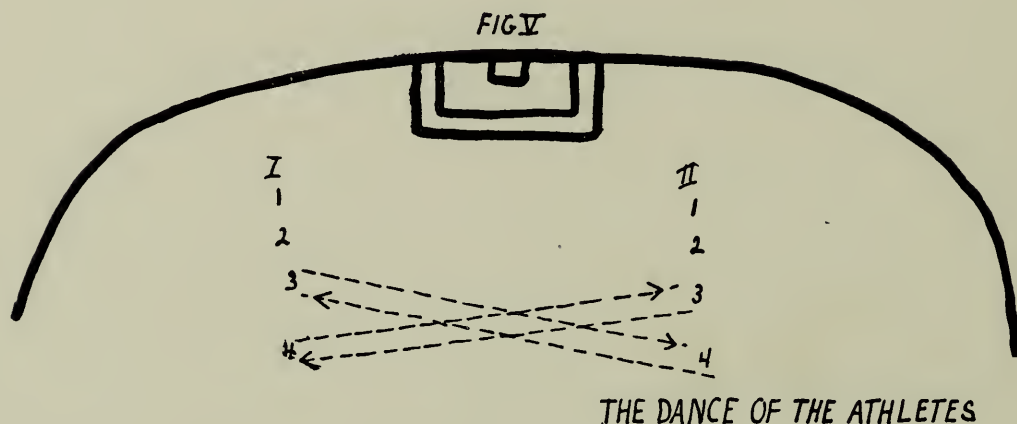
in the same form

Both come forward side by side and circle to the back with a bounding leap and 10 leaps.

(See Figure 3.)

2 meas.

3 meas.



III

No. 2 of Team I hurls the discus. Step forward left, swing discus forward; swing back and deliver with the full turn stepping left, right

2 meas.

Hold the balanced position of the delivery while
No. 2, Team II, throws in the same form.

2 meas.

Both come forward side by side and circle to the back,
leap, run, run. (See Figure 3.)

3 meas.

FIG. VII

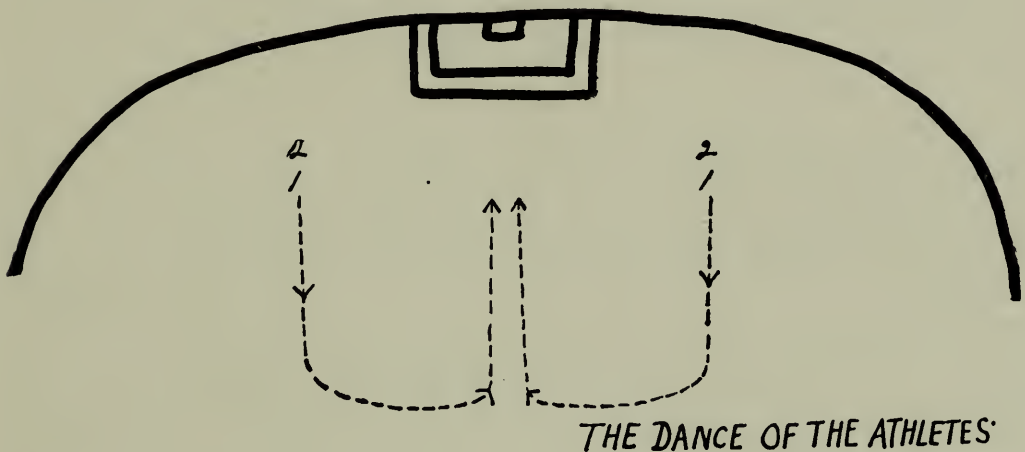
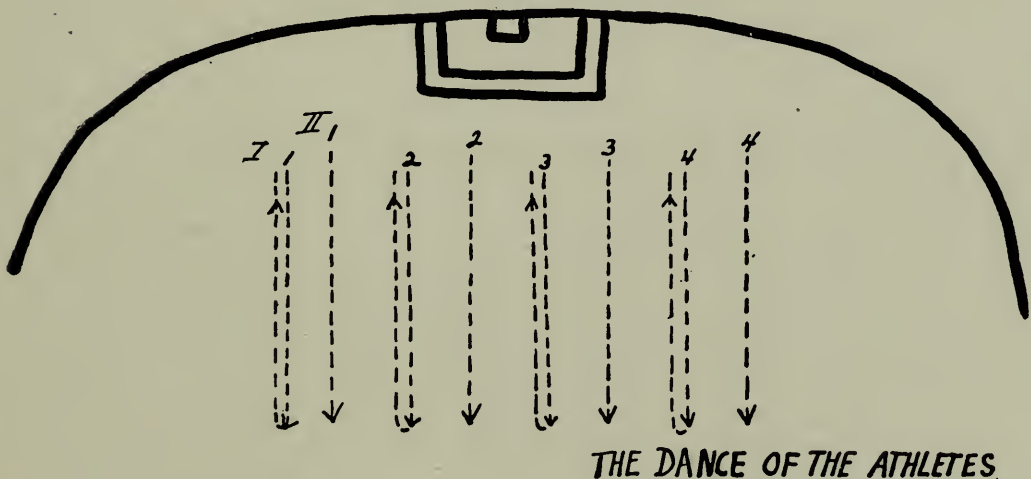


FIG. VIII



IV

(Measure 8 of page 3 is played as the first javelin thrower comes forward. Cut to p. 5, meas. 6.)

No. 3 of Team I throws the javelin coming diagonally

down and across the stage. Balance the javelin, bend backward weight on right leg, hop, 4 running steps forward and deliver.

2 meas.

Hold the position while No. 3, Team II, throws in same form.

2 meas.

No. 4 of Team I repeat. No. 4, Team II, repeat.

4 meas.

(See Figure 4.)

V

Two lines facing center as in first step.

(a) All throw the javelin, crossing with opponent, passing left shoulders, hold final position as long as possible.

3 meas.

Pivot turn right about on left foot, fall back on the right in one count, balance the javelin, run across repeating the throw, again passing left shoulders.

2 meas.

(b) Nos. 3 and 4 of each team cross back to own team with leap, run, run. (Figure 5.) No. 3, Team I, cross with No. 4 of Team II. No. 4, Team I, cross with No. 3 of Team II immediately after.

2 meas.

VI

No. 2 of Team I takes a racing start, a short dash and hurdles.

2 meas.

No. 2 of Team II does the same.

2 meas.

The run and leap carries each diagonally forward down stage to opposite corners. Each circles to the back with leap, run, run waving to team mate No. 4.

1 meas.

The four, Nos. 2 and 4 of each team, come down stage with leap, run, run (twice) and hold.

3 meas.

(See Figure 6.)

(Omit last 3 measures, page 6.)

Nos. 2 and 4 of each team whirl backward with strong slide,—hop, step,—hop turns.

2 meas.

(See Figure 6.)

VII

- No. 1 of each team leap, run, run (4 times) down stage and to the center. 2 meas.
- Whirling backward with the same slide-hop, step-hop turns. 2 meas.
- No. 2 of each team repeat, starting leap, run, run forward as 1's whirl back. 4 meas.
- (See Figure 7.)
- All of Team I come forward with high step-hop, three short running steps; repeat. 2 meas.
- All of Team I go backward with slide-hop, step-hop turns as Team II comes forward with high step-hop, 3 runs. 2 meas.
- Team II goes back with slide-hop, step-hop turns while (See Figure 8) Team I whirls in place at the back. 2 meas.
- All run down, in one line, turn and salute Wisdom and the Spirit of Exercise. 1 meas.

THE SPIRIT OF EXERCISE

The followers of the Spirit of Exercise represent the forms of activity by which health may be restored. Selection should be made from any activities which are a part of the regular program of the institution in which the Masque is presented.

For dramatic and artistic reasons, quite obvious, the ordinary gymnastic drill in gymnasium costumes would be out of key. Dances of different nations in appropriate costume will be most interesting to the audience and more in harmony with the spirit of beauty which should be the climax of "The Conflict."

Sports and athletics are represented by "The Dance of the Athletes" (p. 64) and "The Base Ball Drill" (see p. 62).

The range of dances should be as wide as possible. A Morris or a Sword Dance might represent England. For Ireland, an Irish Clog; for Italy, a Tarantella; and so on. The Scandinavian and Slavic should be represented.

The following bibliography may be of assistance in finding material not already on hand:

The Morris Dance Book	Cecil Sharpe	Novello and Co.
Sword Dances of England	Cecil Sharpe	Novello and Co.
The Clog Dance Book	Helen Frost	A. S. Barnes and Co.
Swedish Folk Dances	Nils Bergquist	A. S. Barnes and Co.
Dances of the People	Elizabeth Burchenal	G. Schirmer
Dances of Denmark	Elizabeth Burchenal	G. Schirmer
Dances of Finland	Elizabeth Burchenal	G. Schirmer
Folk Dances of Bohemia and Moravia	Neva Boyd	Saul Brothers, Chicago.



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